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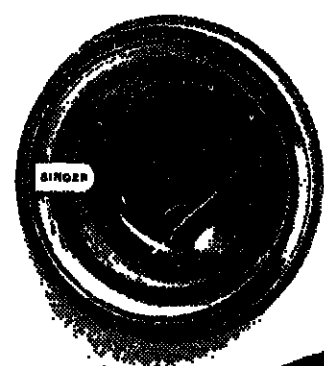
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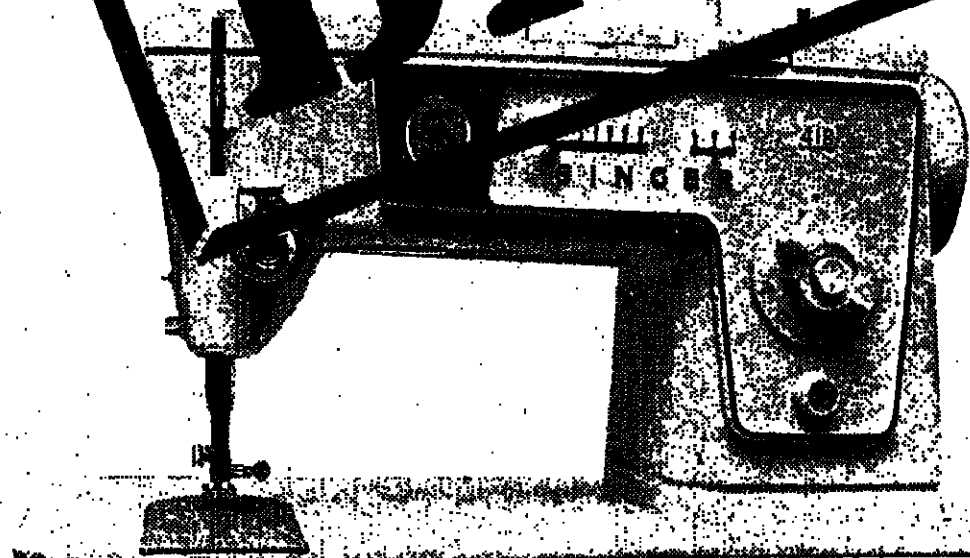
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SHAZAR LEAVES THE PRESIDENCY

"regulars" of President Shazar's Shabbat minyan, he would not list his criticisms of the institution in order not to make things difficult for his successor. Whatever its faults, and whatever legislative amendment it needed, it was certainly an adequate framework for a man of character to fill with content and meaning.

The first three incumbents, for all their differences of personality, had evolved a basic purpose for the Presidency, said Shazar. This he defined as "true response to the needs of the nation."

Mr. Shazar finds it difficult to return to private life. He had said philosophically to a group of friends this week that a man who is unable to leave office "with an easy heart" is not worthy of that office. And indeed, Shazar left the President's Residence proud and erect, but he entered his new home lonely and bent with worry and uncertainty. His wife Rachel (Katznelson) has been seriously ill in a Gadera hospital for many months, and he must embark on a new life alone, concerned for her life and health and without official duties to employ his mind.

Emotionally, then, stepping down is a trauma for Shazar. Intellectually, it is a challenge which he faces with an elasticity and enthusiasm belying his 84 years. He has over 200 poems in manuscript which he will now edit and prepare for publication. They cover a period "from 1912 (1912) until yesterday," he said. The early ones were written for the Ashkenazi pronunciation, and the ones dating from the early 1920's onwards are in modern Hebrew.

Shazar, who is universally acclaimed as one of the Zionist Movement's most powerful and inspiring orators, hopes, too, to edit and publish an anthology of his addresses as President. He will not write memoirs of this period, but the speeches will serve as documentation of his life and work.

He will also be involved in two Hebrew University projects. The Department of Jewish Studies is initiating a research programme into the history of Jewish labour movements, and Shazar, who

knew Ben Borocho and was a close friend of Berl Katznelson, will be chairman of the research team. The University's Institute for Contemporary Judaism has established a "Shazar Library," which will publish in Hebrew, English, French and Spanish the proceedings of the study circle on contemporary Jewry founded by Shazar soon after he took office and which met monthly at his Residence. The circle will continue to meet under President Katzir. The Bible Study group, which David Ben Gurion founded and which transferred to Shazar's Residence when Ben Gurion moved to Sde Boker, will go with Shazar to his new home and continue its weekly discussions there.

This last week has of course been filled with a succession of farewell ceremonies and presentations for Shazar. In one of the most poignant and moving of them, a delegation from the Histadrut's "Am Oved" publishing house came to present the President with its book "Zalman Shazar: Portrait of a President," just off the press. It is a well put together account, in words and pictures, of Shazar: scholar, labour leader, orator on Jewish platforms the world over, journalist and editor, Minister of Education and finally President for ten years.

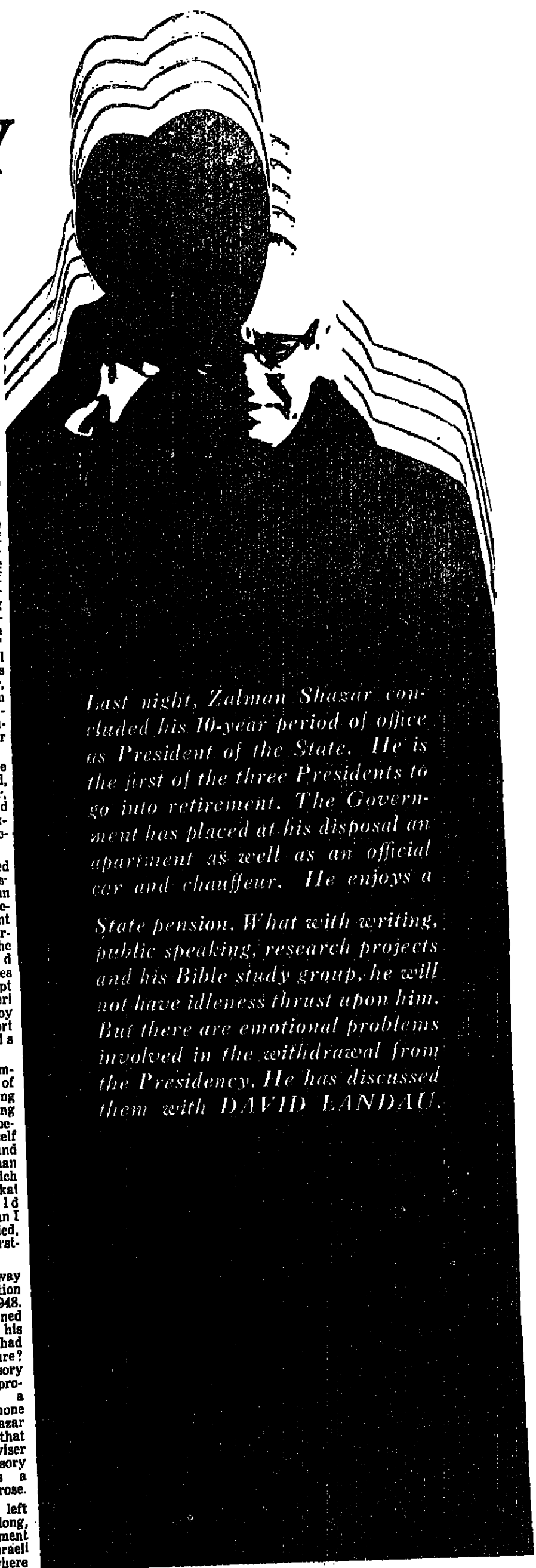
The delegation comprised the managing director of Am Oved, Eliezer Peri; the book's editor, Yehoshua Avrech; Shazar's old colleague on "Davar," David Zakari; and the book's graphic designer, Elazar Gilad.

Peri spoke first. Shazar replied that he had always had misgivings about the idea of an album. Was it right or even necessary to translate transient moments and events into the permanence of an album? But, he continued, the joy that would light up his wife Rachel's eyes when she saw the book swept aside any of his misgivings. Peri said with sincerity that that joy alone made the whole effort worthwhile for himself and his collaborators.

Now David Zakari, a contemporary of Shazar and friend of long standing, launched into a long address to the President declaring how well the high office had become him, but how he himself had risen above the office and so would remain with the human and spiritual qualities with which he was always endowed. Zakari heaped blessings on his old friend's head: "What more can I say, dear brother?" he cried, flinging up his arms and bursting into tears.

Next Avrech, also wiping away the tears, recalled the inception of the Education Ministry in 1948. Minister Shazar had summoned him from the army to be his assistant. "Furniture!" he had cried, "who needs furniture? First we must have a compulsory education law!" Avrech had protested that they needed a secretary to answer the telephone and do the typing. Shazar suggested, to cut corners, that they find a female legal adviser who could draft the compulsory education law and double as a secretary when the need arose.

Avrech and his colleagues left bidding the President a long, healthy and fruitful retirement — a blessing which every Israeli and, indeed, every Jew everywhere sincerely echoes.



Last night, Zalman Shazar concluded his 10-year period of office as President of the State. He is the first of the three Presidents to go into retirement. The Government has placed at his disposal an apartment as well as an official car and chauffeur. He enjoys a

State pension. What with writing, public speaking, research projects and his Bible study group, he will not have idleness thrust upon him. But there are emotional problems involved in the withdrawal from the Presidency. He has discussed them with DAVID LANDAU.

ON OTHER PAGES

JERUSALEM DAY, to be observed this Wednesday, Hebrew anniversary of the liberation of the Jordanian-occupied parts of the city in 1967, is marked in this issue by a flashback to the first Jewish settlement outside the walls of the Old City, PAGE SIX, and by an extract from a novel by Yehuda Yaari on PAGE FIFTEEN. (An interview with Yaari is on page 17).

IMAGES in the Saudian desert Page 9

JOHN FITZGERALD's 40-year history Page 10

POLLUTION: A centrepiece on Israel's 13 Black Spots, and a book review to precede it, on page 19. The radio review on page 85 also deals with the question.

MARTHA buys a Persian carpet Page 24

Over photo: Tel Aviv celebrates its Spring Festival. (Spring in the Hillock of Spring). Photo of Kikar Malchei Yisrael taken from the steps of the Town Hall this week by Shalom Bar-Tal.

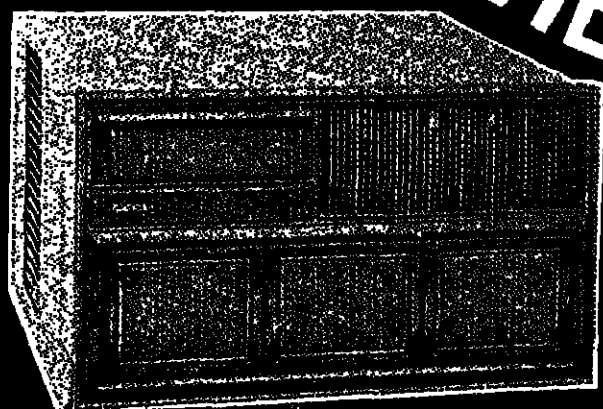
MONDAY, MAY 28, 1978

THE JERUSALEM POST MAGAZINE

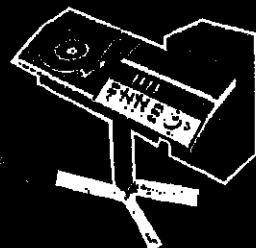
PAGE THREE

80 YEARS OF DEDICATION TO QUALITY

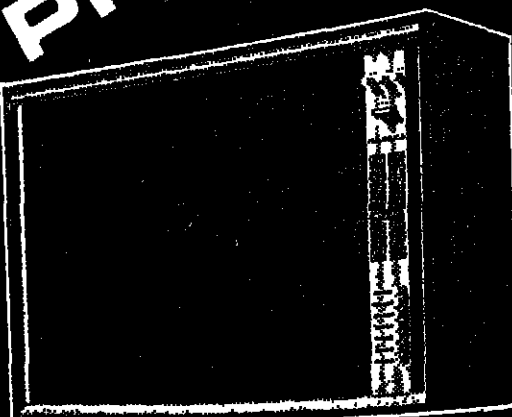
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THE BRITISH ARMY AND I

course we know none of the really in the Army... Commander (Captain) said... in her new staff car clean... Sinai and up to Haifa. It was a kind of truce in the time, after years of riots which we considered the Mandatory government had stopped had it wanted.

Today's hindsight one can be sure whether that was or not. In any case they did not want to fight an Arab war against the Balfour Declaration, to fight anyone for our... it took us a very long time to understand this and made a great deal of had blood on... Relations with the... were edgy.

And the Junior Commander... in the war to fight Hitler... came to the same thing... "Hitler? What do you... about Hitler? It's not your... he's been bombing!"

Did ask her whether she... heard of concentration... or what had happened to... of Europe. She might... "No, what?" or else... that the people in the... were actually all Germans... themselves, that she'd... it from a staff officer.

Did not take most of us long... that we were not... the same war, especially... behind the front as Haifa... full of good will, but... by grown people, who... not speak English. She told... on this same trip she felt the... did not like her. She... I had heard the reason... first evening in Haifa. Ap... she kept a riding school... in peace-time, and in... to break the ice had told... company she knew that if you... a horse right it would... you down, and this was... proposed to do with them.

to argue that some of the... like horses better than... and that she had meant it... compliment. In the end she... referred to a staff job... a soft spot for her be... she actually used some of... phrases. She said her... company had given her a book... well gift. Well, and? "I... book already."

My first morning in Bat... near Haifa, I reported... Military Police as one of... drivers. Most of the... had been disqualified... driving for various offences... simply hated drivers... women drivers. I re... to a corporal who said "I... you speak no English?"... "No, I don't." He digested... a moment and then jump... delightedly offered me... "Last ATS driver... didn't understand a... got us to the wrong... Colonel said: "Speak... her. Speak slowly! She'd... in Beirut before we... through."

pleased with my jeep, I... for the sergeant major I... drove. He came out of the... trouble, tall and bony... for his rank, and... the jeep without... to open the door. He... ahead and said "I... from Iraq. I ain't... woman in two years... anything as wot I... don't yer take any... that's an order." I... thought, "he came to the table... funny, but he meant... as an "Army... because he could get... earlier that

LEA BEN DOR reminisces on her days with the ATS — the Palestine Auxiliary Territorial Service — the units of some 4,000 girls from the Yishuv who volunteered to serve with the British Forces headquartered in Cairo during the Second World War.

way, and been in the Army ever since. He was accepted for an officers' training course at one time, but he told me he was daunted by the array of knives and forks in the mess and gave up, and the British Army lost a good officer. He was the most capable man I met in the army, and nice. Next day a different sergeant got in and told me to go to the Girls' College. "The Girls' College on Hadar Ha-Carmel?" That was a school for British children.

"No, You know. The Girls' College." I didn't know, and asked him to direct me as we went along. Suddenly he said "All right, if you gotta have it plain. I was being polite. Take us to the 'ore-ouse.' On business of course, checking up on who was there. I became very familiar with all the Haifa brothels, including one puzzlingly referred to in writing as the "Cow-erb" (the Kawkab, 'star' in Arabic), where there was a fascinating floor-show.

There was a third sergeant who had a little long-haired dog he always took around with him. He would sit with the dog in his arms, telling him how after the war they would get an old railway carriage and fix it up and live in it, "me heart and soul." Once I asked him what the dog was called. "You heard me, I call him 'me heart and soul.' What else have I got?"

We happened to drive to Jerusalem once, and the sergeant seemed very intrigued with the twisted hillside and even got out to have a look at them at one point. I told him that it saved the soil from being washed away by the rain. When we were almost back in Haifa he said he was glad we'd taken this trip. He'd always wondered what they meant by the steppes of Russia and now he knew. I was always being left up in the air like this in army conversations.

CAIRO during World War II was crowded with the soldiers of all the allied armies and it was pleasant to go to Groppli's, the famous cafe, sporting the *Falastine* shoulder flash. It always drew a couple of members of some other army who came up to mutter shyly "We are Jews too," and wanted to know what would happen in Palestine.

It was the time when the parachutists such as Hannah Senesh were being prepared to be dropped behind the Nazi lines, most of them never to return. I was at a cafe one evening with the late Reuven Shiloah, who was engaged on this business, and a British officer whom he introduced to me as Captain Maskelyne. Maskelyne, of Maskelyne's Ring, the famous conjuring family? That's who he was. Surprisingly, for an army, it turned out that Maskelyne was making equipment for the parachutists, with maps hidden in seams and poison pills in buttons. I saw one of the sweaters he had fixed up and I could find nothing, even though I knew what I was looking for. As we talked a gull-gull man came to the table, one of the itinerant Egyptian conjurers who drew squawking chicks from your pocket as an "Army... He quickly drew a chick from an intently watching

"cooperators." They wore khaki uniforms dyed a hideous brown and wanted to go home, and falling that, to find someone who could speak Italian.

The company had a detached platoon under the command of a sergeant I will call Hermona. "There's some mystery, you're not supposed to interfere with her," said the British officer I was replacing. The mystery was transparent. Hermona's husband was a very senior Haganah commander. If you rang up there, you were liable to get one of their Italians on the phone, not useful and strictly against orders.

I went around one day to tell them we should all be in trouble if the ATS command rang from Jerusalem and got the incoherent Italian on the line. When I got there he was sitting with a corporal who had the flu, and the situation seemed a little clearer. A friend in the platoon walked back with me and explained. An identity card in the name of Rabinowitz had been fixed for him, and the corporal would give notice she had been raised from the status was getting married in the ordinary way. The platoon would



The author, far left, on parade

have to report the cooperators was missing, and the military police would look for him for a while. We all stalled them, and it worked out perfectly but, as Rabinowitz, he lost his life in the battle for Jaffa in 1948.



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By Shoshana Halevi

THE exodus of Jews from the walled city of Jerusalem — whose wall provided some safety from the brigands outside — was not planned in advance. The exodus came about by chance — in large measure as an indirect result of the Crimean War, which jolted European Jewry into coming to the rescue of the starving Jew of Eretz Israel. Up to the middle of the 19th century, the human condition in Jerusalem — indeed, in the country as a whole — was pretty dismal. The people lived in poverty, destitution and disease. As a remote district far from the centre of Ottoman rule, Palestine had for many decades been subjected to the whims of Turkish Pashas and governors who oppressed the non-Moslem population by imposing heavy taxes without providing anything in return. They paid no attention to the problems of water supply, sewage, health, or road-building — they did not

even try to make certain that the streets were kept clean, and lit at night. The situation was particularly difficult in years of drought, when the cisterns did not fill up, and the thirsty residents of Jerusalem were forced to buy dirty water at exorbitant prices from goatskin containers, which spread disease and epidemics.

But the condition of the Jews was especially grave since they only managed to eke out a very poor existence by working exceedingly hard — when work was at all available. The greater part of the moneys from the *Halukkah* (overseas charity) found its way into the pockets of the ruling Moslems, either as "taxes" or as rake-off to greedy officials, and what was left over "did not suffice even to buy water," according to reliable testimony by a local Jewish doctor.

Life in Jerusalem was hard in other respects, too: there was no bread to be had in the shops, so that every family had to obtain wheat or flour in good time

HOW NEW JERUSALEM WAS BORN

for the whole year and to bake its own bread. Beef was scarce and expensive since it is distasteful to the Moslems, who therefore allowed only very little cattle to be slaughtered. On the other hand, the Moslems would buy from the Jews sheep which had become ritually unfit. And it sometimes happened that when they had enough meat they stopped slaughtering altogether, and the Jews of Jerusalem were left without meat for the Sabbath.

Because of their economic distress the Jews were exposed to illness more than others, which explains the great number of widows, orphans and sick people among them. But this only helped

quicken the Jews' charitable impulses. There were numerous charitable societies; for visiting the sick, clothing orphans, assisting needy individuals, marrying off brides, and extending free hospitality (especially on religious holidays). That Jerusalem's Jews could be content with so little did not fail to astonish many a contemporary observer, who concluded that it must have been their love for the Holy Land which made the Jews forget their poverty.

In the middle of the 19th century the Sephardim were a majority of the Jews in Jerusalem. According to a 1883 census, their number was estimated at about

7,500 as against 2,500 Ashkenazim. The two communities were more or less peacefully side by side, although there was no lack of quarrels, deriving for the most part from the ambition of the Ashkenazim to be independent of the Sephardi community, which was the only one officially recognized by the authorities. There were also internal feuds within each community, especially among the Ashkenazim, with almost incessant warfare between Hachdim and Mitnagdim. The Sephardi community was more cohesive, but when the North African Jews ventured to separate from the Sephardim because of the discrimination allegedly suffered

(Continued opposite)

ing war on Russia, and England and France ranged themselves on Turkey's side. Thus began the Crimean War, which lasted till the spring of 1856.

THE Crimean War spelled disaster for the inhabitants of Palestine in general and for the Jews in particular. 1853 was a year of severe drought. By the end of the year, the water shortage began working havoc, and again the situation was especially grave in Jerusalem, where heaps of rubbish had never been cleared by the authorities, and the municipal slaughterhouse was situated in the middle of the city, near the Jewish quarter. This caused an epidemic of smallpox, which devastated the weak and hungry inhabitants.

The year of the drought was followed, perversely, by a year (1854) of the most torrential rain — and the most terrible cold — in the memory of veteran Jerusalemites. The roads leading to Jerusalem were covered with snow and frost, making it dangerous for donkeys and camels to move, so that the Arab villagers did not bring their farm produce nor even coal and wood to the city for sale. People perished of hunger and cold. The poverty and distress of the city's Jews was compounded by the cut-off in *Halukkah* funds — result of the Czar's prohibition, issued on the eve of the war, against the sending of money to the Jews of Palestine. The community coffers were empty, while the little money which arrived from Western Europe was not enough even to pay the interest owed to the Moslem landowners.

In this desperate situation, the Rabbis of the four holy cities of Jerusalem, Safed, Hebron and Tiberias held a meeting. In February 1854 they sent urgent appeals for help to the Jewish communities in Europe and America. The widely publicized appeal shook European Jewry, which, especially since the Duma's blood libel of 1840, had been very sensitive to what was happening to its brethren in the Holy Land.

Fortune appeared to smile on the unfortunate Jews of Jerusalem. For not only was the Jewish Board of Deputies in England headed at the time by the philanthropist, the Duke of Devonshire, but the chief lover of Zion and Jerusalem, Sir Moses Montefiore, was the philanthropist, lover of Zion and Jerusalem, the Baron James de Rothschild, and their efforts were assisted, in Germany, by those of Dr. Ludwig Philippson, Chief Rabbi of Magdeburg, who was head of the German Reform movement and editor of the very influential newspaper "Allgemeine Zeitung des Judentums." Before long a sum of £12,000 was collected in response to the rabbis' appeal.

In addition, at that very time, Sir Moses Montefiore received the surprising news from America that Judah Touro, of New Orleans, Louisiana, had died on January 13, leaving the amount of \$50,000 for the benefit of the Jews of Palestine, to be administered by Sir Moses as he saw fit. Apart from that sum, Touro left \$10,000 to Jewish institutions in Palestine.

Meanwhile the Baron de Rothschild sent his trusted aide, Dr. Albert Cohn, a famed Orientalist, to

Jerusalem, with full powers to set up new projects for the benefit of the Jewish community. On July 9 Dr. Cohn arrived at the gates of Jerusalem, "and then," according to an escort, "he got off his horse as he did not wish to enter the Holy City while mounted." He spent three weeks in the country, accomplishing some great things. He set up an 18-bed hospital in the name of Meir Rothschild; established a *Gemilut Hassed* (interest-free loan) fund, with a capital of 100,000 piastres, which was to grant loans at a mere 5% interest to small artisans and tradesmen; started an aid fund for poor nursing mothers; founded a vocational school for 40 boys, and a girls' school which had over 300 pupils already enrolled in the first few days after it opened. He also set up a fund for distributing bread to the poor every Monday and Friday. When he left Jerusalem, on July 30, the mood of the Jews of Jerusalem had changed appreciably for the better.

But this was not all, by any means. On July 20 of the following year (1855), Jerusalem was visited — for the fourth time — by Sir Moses Montefiore, accompanied by his wife, his nephew Haim Guedalla, and Gershon Karsheedi, the executor of the Touro will. It had been Montefiore's intention to use the Touro money to erect a big hospital, and now, armed with a special permit from the Sultan, he was looking for a suitable plot of land either inside or outside the city wall. One prospective deal fell through almost immediately. The land, owned by a certain Mr. Peretz, was conveniently located inside the city, near the wall, but too close to the slaughterhouse.

Next came the turn of Ahmed Aga, one-time Pasha of Jerusalem, who "travelled all right from Nablus to Jerusalem" in order to meet Sir Moses, who had been his friend since the latter's visit to Palestine in 1839. Ahmed Aga owned a piece of land just opposite Mount Zion, near Jaffa Gate,

which he seemed to have offered to sell to Montefiore. A time was agreed upon for measuring the area. But on August 1 he sent word that, regrettably, he was unable to carry out the measuring before obtaining the consent of a relative, Ali Aga, to the sale. Montefiore smelted an attempt at extortion, and counselled him to patience. He was right, of course: Ahmed Aga was merely trying to up the ante. After paying due obeisance to Montefiore, "my friend, my brother, the apple of my eye," he spoiled out his terms: one thousand pounds sterling. The price was stiff, but Montefiore did not haggle, and the field became his property on August 12, 1855.

THIS was the historic purchase through which a new Jerusalem began to rise outside the walls.

Montefiore moved his own quarters at once from the Maldan, where he stayed first, to his new property. Before departing on August 21, he ordered his two representatives in Jerusalem, Eliahu Navon (father of Joseph Navon Bey) and Yitzhak Rosenthal, according to a report in a local newspaper, "to build a high stone fence all round the plot, and to have two houses ready for his own habitation whenever he came to Jerusalem."

Montefiore's original idea was to have a hospital built on that plot. But when he came to Jerusalem — for the fifth time — on May 20, 1857, again accompanied by Gershon Karsheedi, he was advised, again according to a local report, that "nothing could be better for the people of the Holy City than to build themselves houses on the place he favoured, for stones and earth were ready, and the foundations too, would easily be found."

Montefiore appeared to agree. He left Jerusalem on June 7, and on his return to London, "Montefiore ordered one of the Ramsgate architects (J. W. Smith) to prepare a plan for building two homes for the poor in Jerusalem from Judah Touro's bequest." In Jerusalem Smith ran into numerous difficulties with the new Pasha, but finally matters were settled, and towards the end of 1860 the attractive new buildings — known in English as "Touro's Almshouses" and in Hebrew as "Mishkenot Sha'ananim" — were ready to receive their tenants.

Eighty families were registered for the 20 available apartments; a lottery was held, and the lucky winners turned out to be divided equally between Ashkenazim and Sephardim. The residents had to contend with some dangers from which they would have been free within the walls — for, despite the somewhat pretentious claim to being "Mansions of Tranquillity," the buildings were not entirely safe from roving marauders — but, on the other hand, they enjoyed the advantages of salubrious air, clean well waters, and spacious quarters. It was no mere accident that when the cholera epidemic struck the walled city of Jerusalem in 1865, none of the residents on Mishkenot Sha'ananim fell ill.

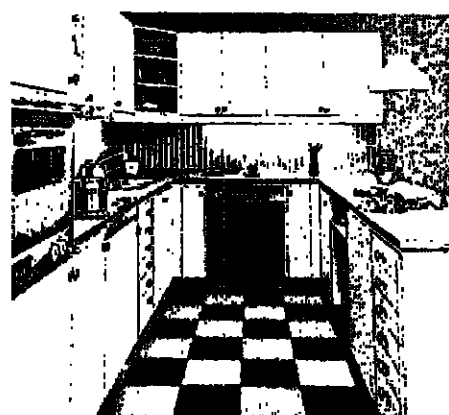
This essay is a slightly abbreviated version of Mrs. Halevi's Hebrew article on the subject which appeared in "Chapters in the History of the Jewish Community in Jerusalem," published earlier this year by the Yehuda Ben-Zvi Memorial Foundation.

and Montefiore's initiative

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THE JERUSALEM POST MAGAZINE

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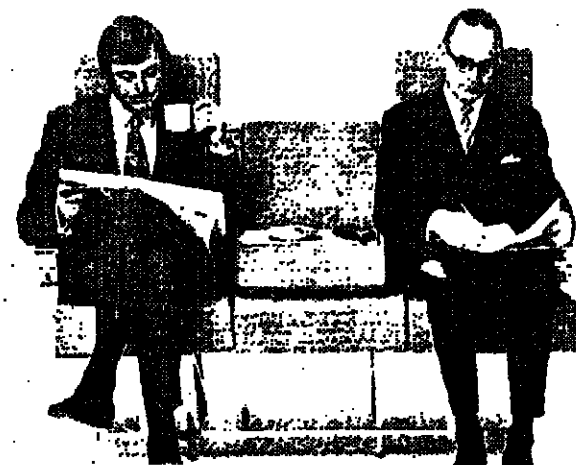
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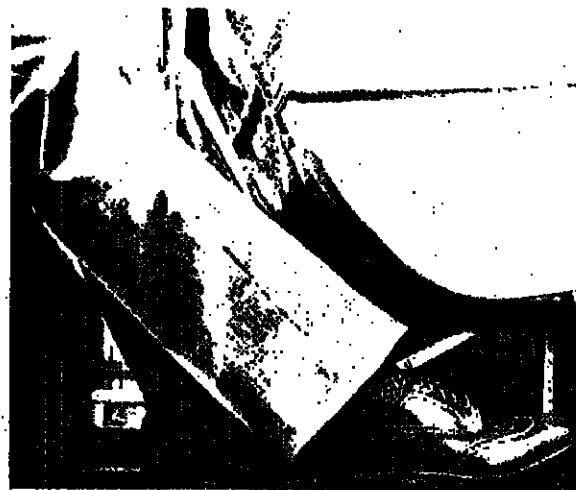
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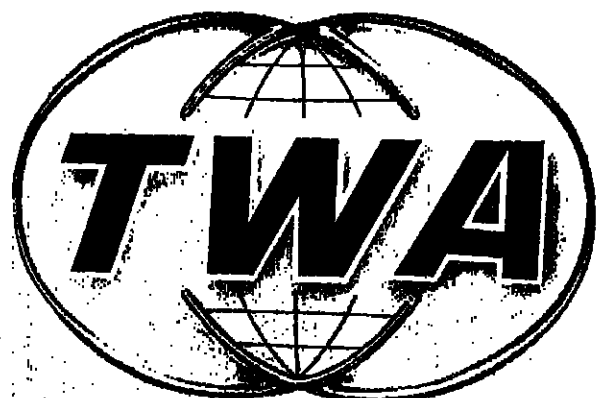
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case, the world's third largest arms exporter, ensuring its oil supplies by peddling weapons to the Arab States. MAURICE here describes how the French get out of the Middle East quagmire. French arms sold abroad cause as many fatalities as do its munitions, the argument.

St Georges Pompidou inaugurated the 30th French National Air Show at Le Bourget yesterday, he gave his usual accolade to an industry which is playing a key role in France's courtship of Arab states. Arms are a bargaining counter between French Government and its clients in North Africa and the Middle East.

The latest confirmation of this came last week when Faisal, the first Saudi monarch to pay a state visit to France, expressed his interest in the Mirage warplane. If Faisal places an order for Mirages, the Saudi Air Force will become the eighteenth largest in the world. Few countries can afford the luxury of an indigenous supplier of spare parts and military hardware. So will have the assurance so long as Saudi Arabia flies Mirages, French weapons are unlikely to be used.

Jerusalem rift

Arms have become inextricably linked in French policy since 1970, when the Maréchal firm contracted to supply 114 Mirages to Libya. The destination of these planes, as Egypt, as well as Libya and Egypt, as well as the cause of renewed bitterness between France and Egypt, has been the detection of a French squadron on Egyptian soil.

Like the Mirage, Dassault planes at the Le Bourget air base cover the entire range of French military transport, which will be flying on France's domestic air routes, and the fast family of Falcon executive jets. French helicopters will fly through their paces, and the ill-fated Concorde supersonic airliner and the aircraft which seems destined for the future.

will be represented at the sea-to-sea missile

Gabriel, and hydraulic and electronic equipment.

Arms have become big business in France since General de Gaulle refused to deliver the 50 Mirages on order for Israel at the outbreak of the Six Day War. Between 1965 and 1970, French exports of weaponry tripled and, although business is no longer so lively, France is the third biggest arms seller in the world after the United States and the Soviet Union.

Aircraft account for 70 per cent of the turnover of French arms factories, which have 275,000 people on their payroll. Recent sales include 54 Panther tanks to the Irish Republic, which needs them to protect its border with Ulster and to guard I.R.A. prisoners at the Curragh detention camp.

With so many customers on its order books, the French defence industry occasionally that one client looks askance at a deal made with another. Israel was the first to be shocked in this manner by the sale to hostile Libya of Mirage V planes designed by Israeli Air Force experts. Argentina felt itself threatened when Peru became the first country in South America to be equipped with the Mach-2 French aircraft. So the Argentinian Air Force promptly joined the Mirage queue.

Shortly after buying his first

French helicopters, command cars and AMX-30 tanks, King Faisal discovered that his rival, Sheikh Zayed Ben Sultan al-Nahyan, ruler of the Persian Gulf emirate of Abu Dhabi, had bought 12 Mirages. Abu Dhabi's oil production already equals Algeria's, so the emirate is an important market for France. Now it seems on the cards that the Saudi Arabian Air Force will soon have its own Mirages.

Kuwait's Defence Minister, Sheikh Sa'ad, is assessing the relative performances of the Mirage and the American Phantom before deciding where to purchase 20 Mach-2 fighter-bombers, which he requires in order to modernize his air force. Once again France's aircraft salesmen will be working in close cooperation with French oil experts.

PRESIDENT Pompidou's hard-nosed policy of bartering arms for oil is not unanimously applauded here. The Permanent Council of the French Episcopal Conference and the Council of the Protestant Federation of France issued a joint statement in April condemning the government's method as "a threat to reason, love and hope." The bishops and pastors added: "the arms trade is a threshold which can no longer be crossed without the churches finding themselves obliged to speak out."

France's arms dealers are sen-

ARMS
for
OIL

Pompidou checks that everything's going according to plan, but Faisal doesn't seem convinced, at dinner at the Trianon Palace last week. (UPI)

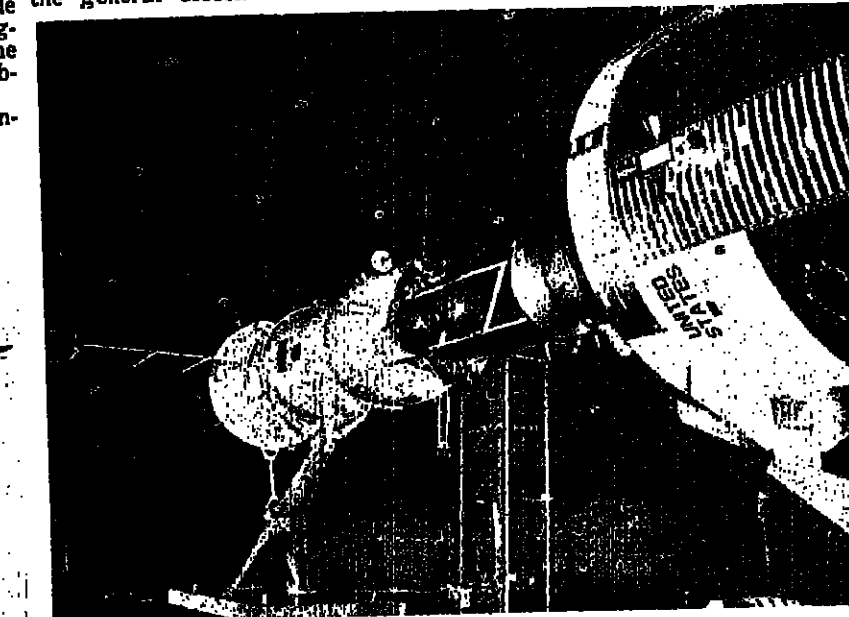
French arms trade is declining in a brutal manner. One of the causes and perhaps the principal one, is that we impose restrictions which our competitors do not deem necessary.

Amoral clerics

"We are the one and only country which does not sell arms to the Middle East's 'battlefield countries' — Israel, Jordan, Egypt and Syria. We also forbid ourselves to sell to Portugal or South Africa weapons which might be used for repressive operations. We will continue to add to our contracts a clause by which the French Government will guarantee delivery of war material only on condition that it does not contravene the provisions of the United Nations Charter."

But what would happen if Portugal and South Africa became overnight a vital source of oil for France? The Quai d'Orsay's specialists could surely be relied upon to find yet another way to reconcile arms deliveries with international morality.

France's conscience is clear, and who better fitted to express it, until his untimely defeat in the general election last March, with international morality.



Also at Le Bourget, the first-ever joint Soviet-U.S. space exhibit: A full-scale test model of the Soyuz and Apollo space ships linked by a jointly-made mock-up of a docking module. The joint effort in outer space is set for 1975. (UPI)

Gush Etzion display



The stalwart tree that, during the Jordanian occupation, was the landmark by which Israelis could recognize the Etzion bloc from behind the armistice lines.



A general view of re-established Kfar Etzion.

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THIRTY years ago, in the spring of 1943, Kfar Etzion was established for the third time. Set upon a 985m. height in the Hebron mountains, some 20 km. south of Jerusalem and 15 km. north of Hebron, Kfar Etzion and its sister settlements, together comprising Gush Etzion, have had a short but tumultuous history.

To mark this particular 30th anniversary, the kibbutz administration, in conjunction with other agencies, has set up a modest museum depicting in photographs, maps and documents the eventful years between the coming of the first settlers in 1927 to the fall of Gush Etzion on May 13, 1948 — on the eve of the declaration of the State of Israel.

You can reach the museum by the Hebron road from Jerusalem. After you pass Bethlehem, stop for a moment between milestones 10 and 11, where a dilapidated roadside house bears on it a tablet recalling the ill-fated convoy attacked at this spot.

Referred to as Nebi Daniel — the Prophet Daniel — for it is close to his traditional grave, it was the scene of bitter fighting

Gush Etzion, the group of four Jewish settlements on the road between Hebron and Bethlehem, was destroyed by the Arab Legion on the eve of the establishment of the State of Israel in May, 1948. The heroism of the defenders and of those who strove in vain to lift the siege and bring them reinforcements has entered into the legend of Israel. Now the young kibbutz of Kfar Etzion, re-established there after the area was liberated in the Six Day War, has put on an exhibition telling the story of the place from 1927. SYLVIA MANN recounts the history of those brave years.

when supply vehicles returning to Jerusalem from beleaguered Kfar Etzion were attacked. Road blocks had stopped the trucks, and swarms of Arabs from the surrounding villages began to close in. Fourteen people in the leading armoured car blew themselves up when they saw no possibility of escape, while the remaining 180 boys and girls entrenched themselves in this little house. For two days and a night they fought back bravely against tremendous odds, until after a long day of negotiations, British troops came to their rescue, leaving another 13 dead on the field of battle. The British handed over the vehicles and arms to the Arabs.

Continuing on your way, halt once more just beyond milestone 14, where another plaque records the first assault on communications between Gush Etzion — the Etzion bloc — and Jerusalem. This incident, sparked off by the United Nations' decision of November 29, 1947, to create a Jewish State in part of Palestine, took place some 12 days later, resulting in the death of ten of the kibbutz members, including the poet and writer Shalom Karniel.

After another 5 km. or so, a signpost points right to Gush Etzion, and at this spot begins the story of modern Jewish settlement in the Hebron region. It was in this very place that, in 1927, a mixed group of Orthodox Jews, Ashkenazi and Yemenite, set up an agricultural unit which they named after Gen. 35, 21, Migdal Eder — the Tower of the Flock.

It was dissolved because of the Arab riots and the slaughter of the Hebron Jews in 1929, but a second attempt at settlement in the same area was begun in 1932. The sponsor was a visionary citrus grower from Rehovot, Shmuel Holtzman, who invested much of his private capital in acquiring land in the vicinity.

He turned these holdings, totaling some 5,000 dunams, into registered company called Hahar — To the Mountain — and when it was actually settled in 1935, it became known as Kfar Etzion, a Hebrew word of the name Holtzman. The town, a roomed cement shack, still standing, was used as a clinic by Mr. Holtzman's son, a physician treated both Jews and Arabs. This project, too, had to be abandoned in 1937, and the farm properties were destroyed by local Arabs.

Now you travel for a short distance along the side tracks to the hill summit where the present Kfar Etzion stands. Here, in 1943, yet another attempt was made by young members of the Poalei Mizrahi movement to restore Jewish settlement and revive the ancient Jewish habit of seasonal sowing and harvesting in hills where the Patriarchs pastured their flocks and Hebrew husbandmen tilled the soil for centuries.

Passing the comfortable apartments of Rosh Zurim Alon Shvut — the regional offices — on your right, you reach the main gate to the kibbutz. However, instead of entering this way, take the ancient, completed road encircling the hilltop up to the low, stone structure now housing the museum.

Looking around, you see a village nearer than those to the east, and the 800 a.m. eastern sun was inadequate. The monks had to be dug out, and you realize the complete isolation of Gush Etzion is by Arab settlement. Prosperous-looking townlets to the south-east is Beit Yehuda, Tekoa, Zatzara and Arta. To the east, el Khadar, Wadi el Kin, Huesan and Battir to the north, and at least a dozen hamlets, including Nahalin, Surif and Beit Umar, are on the west. Until very recently the only wheeled traffic-link was the road to the Itat.

(Continued on next page)



Display cases at the Kfar Etzion museum, recalling the four settlements of the Etzion bloc.

stead from previous page.) Gush Etzion was along the Hebron-Hahar highway; but a well-surfaced, scenic road connects it to the Adullam road and the main transport line.

In, beyond the single, palm tree which, for the 19 years between 1948 and 1967, in the position of Gush Etzion, was the attractive hemicycle of cement igloos forming a hostel and the dormitory for the Field School students of the kibbutz. These six each contain four, four rooms plus washing facilities and have proved so practical plans are in hand to

be in still, maybe 50m. from the museum on a ruined building, once a home of the Benedictine monks of Mount Zion's Dormitory, and the first headquarters of the 1943 pioneers of Etzion. Soon to be made memorial, this monastery was an important part in the days of settlement, and in the final stronghold of the defenders. When the position was untenable, the whole was dynamited, entombing the soldiers more than 20 and youngsters whose were left there until 1967. They were re-interred in a manner.

*** The patio of the small museum is a massive stone lintel of a synagogue of the fourth century C.E., unearthed at Eshatmon. Beautifully carved, it shows a centrally-placed arch, a shallow, a lily and Jewish symbols. The lintel contains traces the thread of the early days of Migdal Eder through Mr. Holtzman's far-sighted acquisition of land on the founding in 1943 of Kfar Etzion when the first members moved out to an Arab

There was a problem, for there was a village nearer than those to the east, and the 800 a.m. eastern sun was inadequate. The monks had to be dug out, and you realize the complete isolation of Gush Etzion is by Arab settlement. Prosperous-looking townlets to the south-east is Beit Yehuda, Tekoa, Zatzara and Arta. To the east, el Khadar, Wadi el Kin, Huesan and Battir to the north, and at least a dozen hamlets, including Nahalin, Surif and Beit Umar, are on the west. Until very recently the only wheeled traffic-link was the road to the Itat.

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tibbonne monastery in Jerusalem, and the following day an unsuccessful attempt was made to storm the settlement.

The next terrible blow came on the night of January 15, 1948, when 35 young men on their way to reinforce the Gush Etzion fighters were ambushed and killed, while the battle of Nebi Daniel on March 27 further weakened the defenders' position. Other rear-guard actions were fought, drawing off forces that would otherwise have been readied to conquer Jerusalem, until the eve of the declaration of independence.

On that day — May 13, 1948 — an all-out onslaught was launched by Jordan's Arab Legion. Despite the desperate efforts of the defenders, the Legion burst through the gates and, in a frenzy of victory, massacred 127 people and captured the rest. They set fire to the farm buildings and uprooted the trees, turning this fertile island back into desert. In all, Gush Etzion's casualties were 240 dead and dozens of wounded. The names of those who died are inscribed on one wall of the museum.

The Arab Legion took over the site for an army camp, which it was until 1967 — in fact, the building that now houses the museum was one of their army barracks. The survivors of the Etzion Bloc founded Nir Etzion on the Carmel range, near Elin Hod, but the memory of their hard-fought-for village in the bleak Hebron hills haunted them like the echo of a song. Even the evacuated children, who had never actually lived there, treasured the name of Kfar Etzion, and as soon as the Six Day War was ended, the children and the rest of the survivors returned to rebuild and restore their former homes.

*** TODAY, Gush Etzion is flourishing once more. Together with Rosh Zurim and Alon Shvut, it forms a thriving community of some 600 contented young folk and their families — happy to be back on the land over which so much precious blood has been shed; happy to construct and plan; happy with their poultry houses; their steel works; their production of fruit and flowers; and their Field School, which has already contributed much to the sum of knowledge relating to the hills and valleys round about.

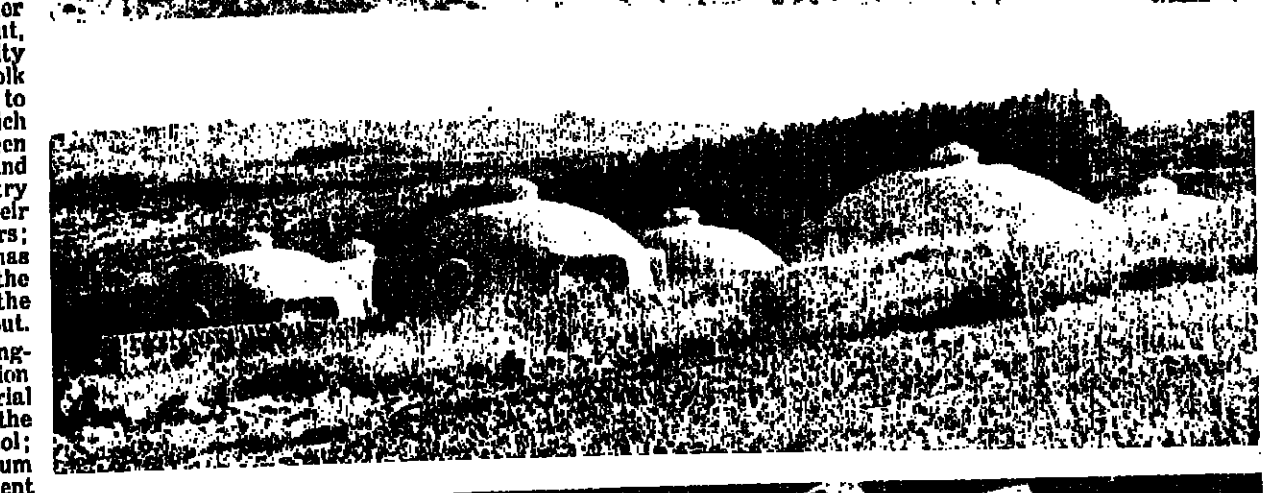
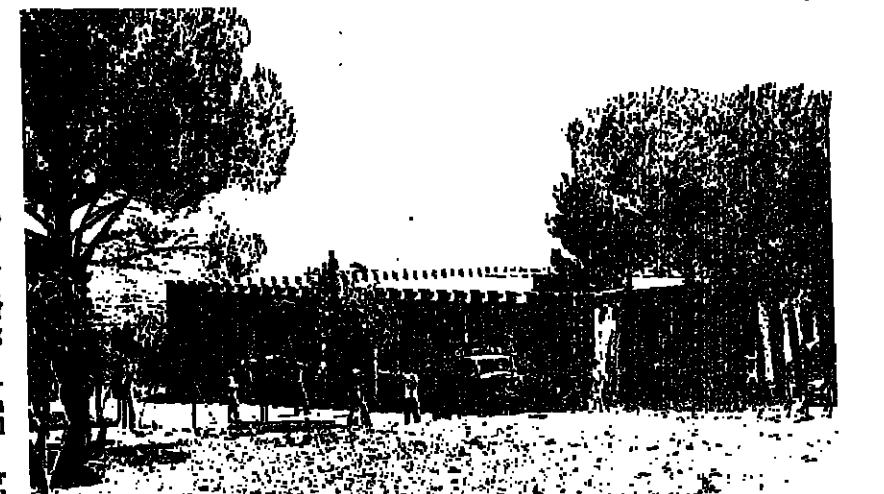
Among the community's long-term projects are the expansion of all the farming and industrial enterprises; the extension of the Youth Hostel and Field School; the enlargement of the museum and the creation of an adjacent park named for the Song of Songs. Here trees, shrubs and wild creatures natural to the environment will be fostered, bringing back a recollection of Biblical days when the ancient Hebrews, like their counterparts of today, lived, worked and looked forward to a bright future in the mountains of Hebron.

RIGHT: The blockhouse which was the last pocket of resistance to the encircling Arab Legion in May, 1948.

BELOW: A convoy endeavouring to reach the beleaguered settlements in the spring of '48. They are seen passing Nebi Daniel.

BOTTOM: The Eternity of Jerusalem, the motto of Gush Etzion, as depicted by Marcel Janco.

BOTTOM LEFT: A fourth or fifth century synagogue lintel found at nearby Eshatmon, now in the courtyard of the Kfar Etzion Museum.



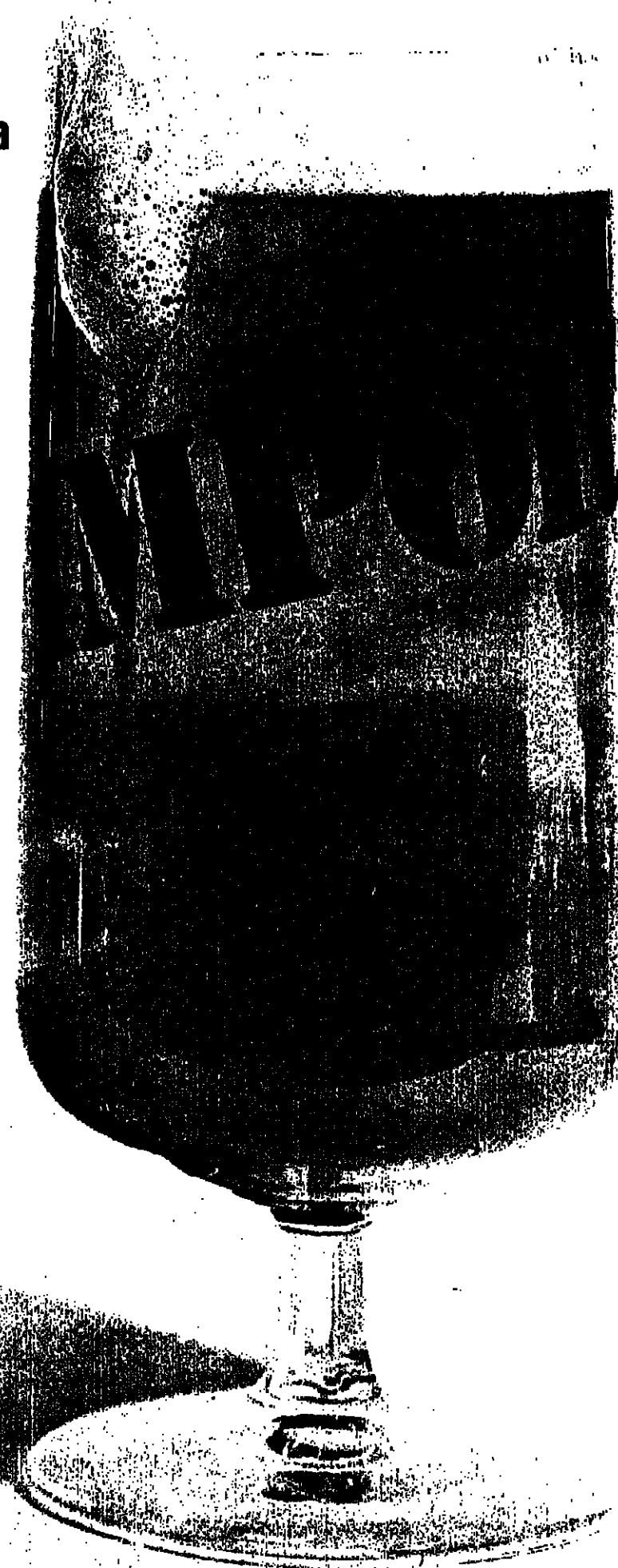
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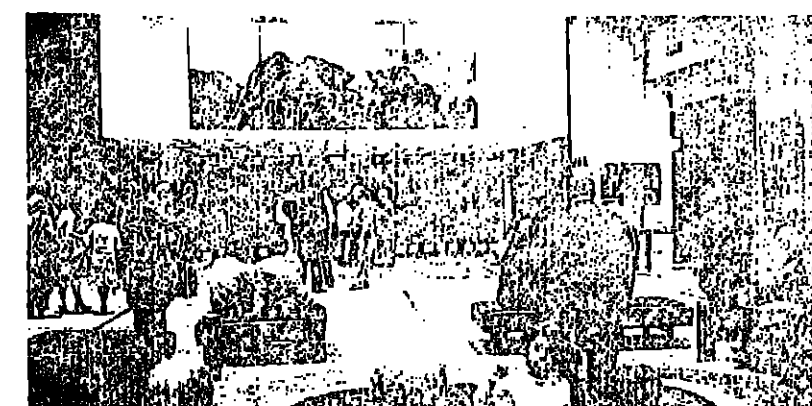
The champagne
of the young
generation



המבין יודע • מכלול מוצר • א. אריאלי

On show at the Hilton

lobby of the Tel Aviv Hilton
been turned into an art gallery
the display, in honour of the
anniversary of the State, of
Israel/the Reality, a set of classic
photographs previously shown at
the Jewish Museum, New York.
The show is on until mid-June.



Right: The well-known, deserv-
ingly so, photograph by David
Seymour of the happy father
with the first child born at Alma
nashav in 1951. Seymour was
killed while covering the Anglo-
French invasion of Suez in 1956.

Above: On the tortuous road to
independence: An "illegal" immi-
grant being deported by the
British from Haifa in 1947.
Photographer unknown.

Centre right: David Perlmutter's
Girl Soldier, 1968.

Top right: Part of the Tel Aviv
Hilton lobby with Ami Erev's
mountainscape, centre.



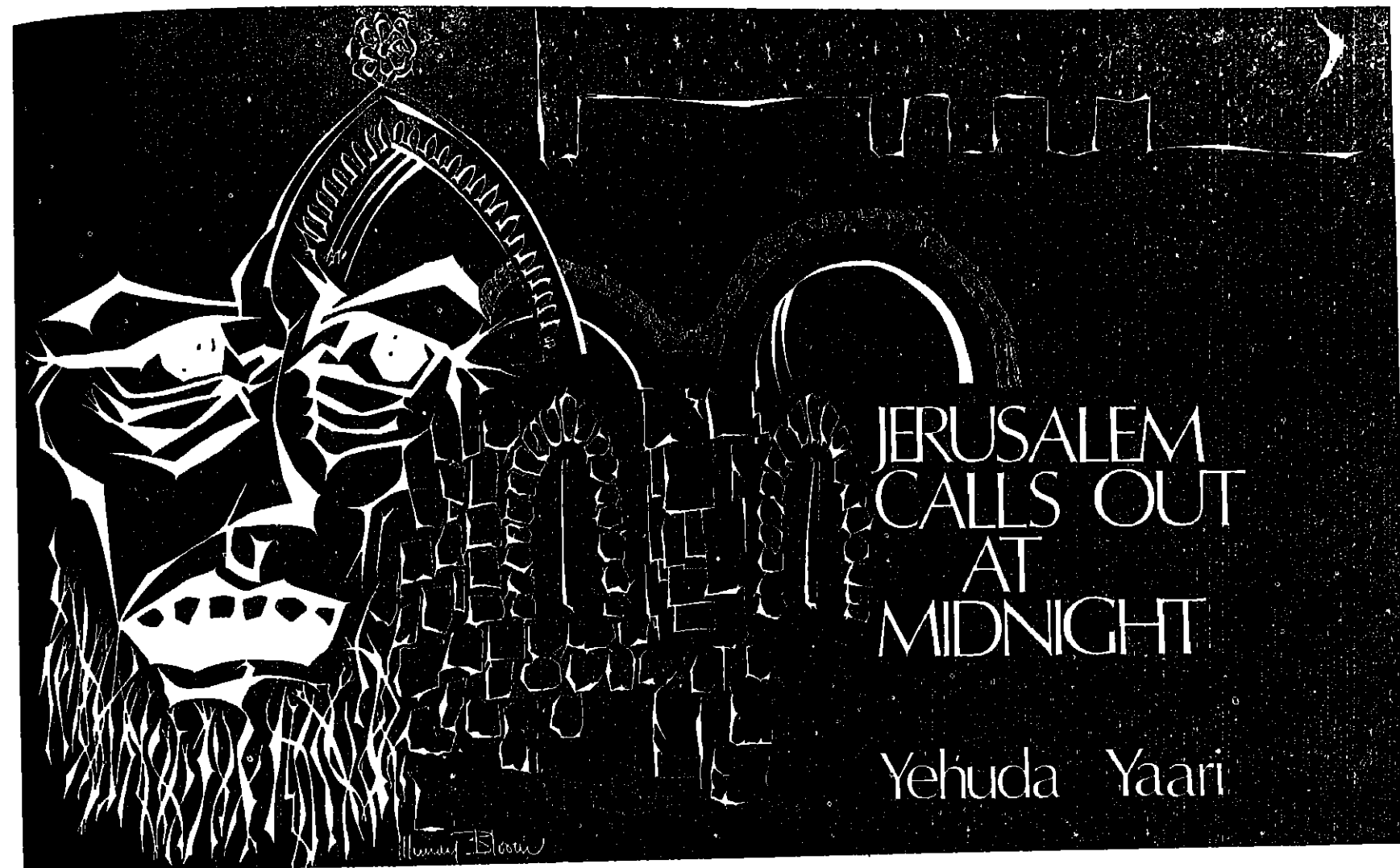


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YITZHAR — BEST BY FAR



"PERHAPS you can tell me, Maari Sandia, why Jerusalem is holy?"

"Wherefore is Jerusalem holy, you ask. Ben Porath Yosef? I'll tell you: Jerusalem is holy because you ask why. Know you that anything which has a desire that reason for being holy is not holy at all, because it depends upon a reason for being so; that is, it is itself does not contain the property of holiness. But something intrinsically holy, the reason for the holiness of which is unknown, or conceived... such, I say, is holy. Jerusalem's holiness is too sublime for reason. Gaze upon it and see that it has been holy since Creation... Look at its walls, look at the heaven. Look, Ben Porath Yosef!"

My memory harked back to the time I first discovered Jerusalem and how her walls welcomed me with the glitter of numberless orbs of light. I recalled sliding off the camel's back and running towards her as if the very gates of heaven had opened before me.

WHEN I arrived at the gates of Jerusalem, the sun had set behind the walls and the streets were in darkness. At the corners oil lamps burned dimly, and dirty urchins played by the scant light. From unseen minarets flowed a long, plaintive desert chant. Night owls emerged from the roofs and filled the air with their melancholy hooting. The houses, locked and shuttered, seemed blind, and had about them the air of stillness that reigns in deserted synagogues. Broken pillars, remnants of ancient mansions, and stones lay scattered about the streets. Groups of tall, stately Jews passed through the streets in hushed conversation, totally oblivious of the dim stillness. A strange old man slowly made his way through the streets, carrying in his hand a sack into which he gathered discarded pages of prayer books, Psalms and the Talmud scattered on the way, humming verses from the Bible and his Prayers. A shepherd was tending his goats from one courtyard to the other, where veiled women proffered words into which he milked direct. A blind beggar, unaware of the sunset, groped through the alleys with his hand stretched out before him, and sang a heart-breaking melody which only intensified the gloom. Arabs in *abayehs* hurried homeward, their eyes betraying a kind of desert awe, as though they feared the night. In the sombre alley ways lay homeless bits of humanity, huddled up in their

cloaks, and stray dogs, passing by, paused to piss on them as if they were heaps of dung.

Such was Jerusalem when I arrived at sunset. As I entered, night enveloped me — the profound, moving Jerusalem night. I roamed the alleys and byways a long time and felt that I was moving in a labyrinth. I roamed aimlessly from street to street, from alley to alley, as though enmeshed in an enchanted maze, destined to roam and wander through it to the end of time.

A profound, ancient stillness gripped the place — a stillness which seemed to have settled here thousands of years before. It was a stillness which nothing could shatter. Neither the hoarse, scratchy music of a gramophone from some ill doorway, nor the plaintive intonation of a woman at a convent window, nor the crying of children from the ruins nor the profound clangour of the bells sounding out in the darkness could overcome it. Everything merged into this silence; everything seemed to be consumed or swallowed up by it...

For hours on end I roamed the alleys, wandering and blundering in the maze, feeling the ancient stillness with my very body. The lamps went out, leaving the streets my very dark. I remained where I stood, afraid to take a single step forward, as though I were standing on the brink of an abyss. A mysterious voice within me called out: "Stop! This is the limit. Don't go beyond it!"

Strange! A man who has been moving fearlessly along the edge of a dark pit now suddenly stops dead in his tracks, afraid to move, as if the next step forward would decide his fate!

I trembled. Spells of chill and fever possessed me. I felt ill. There, not far away, under the bridge-like extension of one of the house, lay those homeless creatures, sleeping their dumpy sleep on the ground. I could hear them snoring. I lay down on the very spot where I was, using my haversack for a pillow. Am I not also a forlorn, homeless creature? Then I too will lie here amongst these ruins.

A corpse-like stench rose out of the ground. I turned my face upward to avoid it; I shaded my eyes with my hand to keep away the darkness, and fell asleep with a shudder.

No sooner had I fallen asleep than the cobblestones tore themselves out of their places in the ground and took on the appearance of men's skulls. The eyeholes were two blackened depressions, the nose a deep cavity, the mouth was agape like a dark cavern. They crowded the street

in no time — here were thousands of them. Soon the houses and ruins too took on the appearance of corpses, uprooted themselves from their places, and began sliding up to one another — house to house and ruin to ruin. They set up a blood-curdling cry; the skulls danced round them and joined their cry — they yelled loud and long till the whole universe was filled with their shouting.

Suddenly — silence. The houses and ruins slowly returned to their places; the stones each to its hole in the ground. The alley was empty. Then a fire sprang up out of the earth and began to dance around me. I attempted to catch hold of it, when I heard Rina's voice calling to me from the fire:

"Don't touch me! Ze'ev, not you, shall be the father of my child. I belong to Ze'ev, Ze'ev belongs to me.... Don't touch me!"

She pushed away my hand and seared it, and I awoke to find a dog near me, licking my hand with his warm, moist tongue. I drove him away, greatly perturbed. My whole being was shaken by the dream; the cold stones sent a chill through me. I felt dizzy, like a tottering tent of which the centre pole has been broken. I couldn't get up.

I lay there for some time, utterly confused, when I noticed a light moving to and fro at the end of the alley. It was struggling against the darkness like the Perpetual Light in the *Beth Hamidrash* after midnight. It moved slowly, hovering about the houses like white wings. Then it stood still, and a deep voice, singing sweetly though sadly, filled the night:

"Thy soul, at midnight,
Soars on high
To render its account
To the Maker.
Awake then, O arles
To worship thy Creator!
Arise then, awake ye,
For that vast
Thou created!"

Deep and prolonged echoes rose out of the darkness, as if the entire universe were stirring. Lights appeared in the windows. At that moment I was filled with a great delight and an unbounded craving. Now I knew that I was in Jerusalem and that it was midnight. Only Jerusalem can call out like that at midnight!

From "Ze'ev Yehel," published in an English translation by Menachem Harwitz entitled "When the Candle Was Burning" (London, Gollancz, 1947).

(An interview with Yehuda Ya'ari appears on page 17)



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Pioneer ceramist Statuary in

the hills of Galilee

THIS modest picture book is a brief lesson in terracotta technique and an autobiography of veteran ceramist Hedwig Grossmann, marking her 70th birthday and 45 years of devotion to her craft — and her people.

The artist was born and trained in Germany (it was at an art school that she met her life's partner, sculptor Rudi Lehmann) and as a young Zionist, was one of Haim Arlosoroff's circle. She and her husband pioneered many ceramic projects here, the first of which was turning out 50,000 much needed flower pots for the kibbutzim in the thirties. A respected teacher, her life-long interest in therapy and psycho-analysis had its finest hour when she taught clay modeling to Israeli wounded during the siege of Jerusalem.

Hedwig's work has the simplicity and strength that is also the hallmark of Rudi Lehmann's woodcuts; both have shared an intense interest in animals and birds. Some of her finest figures are those representing Rudi. But she is essentially a devotee of the wheel and this book contains a direct, simple description of how wheeled pottery is made and fired (all



HEDWIG GROSSMAN

fanatic potters, she confesses, are pyromaniacs at heart). The text is in Hebrew and English, except for the captions, which are in Hebrew or lacking altogether. The sepia ink with which the book is printed makes it look unnecessarily old-fashioned and faded.

MEIR RONNEN

ZIFFER SCULPTURE GARDEN, ARTISTS COLONY, SAFAD: 18 plates in black and white and colour, and artist's portrait. Tel Aviv, United Artists.

Reviewed by Ephraim Harris

THIS book illustrates Moshe Ziffer's concrete and cast stone abstract sculpture carried out during 1960-72, erected in his own sculpture garden and gallery (in the latter, also bronze and wood items), to be presented later to the town of Safad.

Israel climate and its still clear air are ideal for open air statuary; judging by the photographs, the artist has integrated them nicely into the mountainous, partly green motifs, an upper concavity or a void enclosing space, the pointer directed to the sky, the vertical offsetting the sky line, thrusting and undulating rhythms, delicately balanced unequal slabs. In brief, a carefully planned inter-action of art and scenery.

It is almost banal to praise Israel book production nowadays but for one curious lacuna in the review copy. The list of contents and of collections owning Ziffer's work are given only in English although Miriam Tal's introduction appears in Hebrew as well.

Bronze, by Moshe Ziffer, Safad.



Jewish art and artists

THIS well produced book could not have been more timely than in these days of national stock-taking of the achievements (and failures) of Israel's first 25 years. It is natural that we should ask ourselves whether there are already signs of the growth of a new Jewish art related to the Jewish past and the national renaissance. At the same time, the question arises: what are the characteristics of Jewish art before the great turning point in the history of the Jews?

While probing how Jewish artists of the past and present have reacted to their inherited Jewishness by identification or escapism, by clinging to their Jewish roots or attempting to ignore them — Strauss has written a fascinating study of the problem of Jewish assimilation and renaissance from a point of view which has never been adopted before in this respect. While there are dozens of valuable essays on the complex problem of Jews in the literature and music of the nations in whose midst they lived, this seems to be the most knowledgeable contribution on the problem as it relates to the fine arts so far.

Despite its brevity, the book covers a span of 3,000 years from Israel in Canaan till the Israel of today. On the whole, Strauss is much more cautious than most other art historians in his evaluation of the degree of Jewishness in the works produced by people of Jewish descent. He thinks that neither descent nor mere Jewish content, i.e. the adoption of motifs, is sufficient to qualify a work of art as typically Jewish — be it a painting or a sculpture, a piece of craft work or a work of architecture. Jews have been confined throughout their history by the Biblical proscription "Thou shalt not make unto thee any graven image." (Exodus 20, 4). Besides, they have always lived as a special cultural minority in the ancient Orient or in the surrounding

DE KUNST DER JUDEN IM WANDEL DER ZEIT UND UMWELT (The Art of the Jews in Changing Times and Environments) by Heinrich Strauss. Verlag Ernst Wasmuth, Tübingen, 143 pp. With index, 40 illustrations and a comparative chronological table of events in Jewish and general history.

Reviewed by Eric Gottfret

Hellenistic-Roman, Islamic or Christian culture — even in the periods when they enjoyed partial or complete political independence. Among the early examples of this cultural co-existence, Strauss refers to the First Temple which was built in a Phoenician-Canaanite style, and Herod's Temple which was strongly influenced by the Hellenistic way of building. Inside both Temples, the religious content was authentically Jewish and there could have been no ritual or any other object violating the basic injunction against any "graven image."

Various synagogue ruins in Galilee are also witnesses of both these characteristics. On the one hand it was now the Roman Basilica which was adapted to the needs of the Jewish community, but there is clear evidence of Jewish-religious

restrictions on artistic endeavour too. From a subsequent period, we may mention the famous fresco of the 3rd century C.E. synagogue at Dura Europos on the walls of which belonged to a small but rather independent Jewish community. There it seems that at least two artists who painted numerous Biblical scenes were strongly influenced by Hellenistic and Graeco-Roman art, but had no inhibitions against including human figures and faces. Incidentally, the extreme progressive art of Dura Europos may well have influenced subsequent Christian painters following through manuscript illuminations.

Strauss then traces later contacts between Jewish and other artistic influences in the Middle Ages. It was only in the Napoleonic era that the walls of the ghetto fell and the Jewish problem in the Diaspora became, psychologically, even more burning than it had been in the closed community. Jewish artists "freedom and tolerance" opened order not to write a mere catalogue. Strauss has picked only a few of the best to exemplify the various tendencies.

One of the most tragic cases was probably that of the great German impressionist Max Liebermann, who could not understand why German nationalist papers should object to his beautiful and mysterious

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Jewish art

(Continued from previous page)

German painter receiving an offer of invitation to do a portrait of President Hindenburg. "But I am a painter — what has to do with Judaism?" Liebermann asked naively. But even the German Liebermann had to live with the facts of Nazi life. It was 15 years later, in spring 1933, that he was forced to resign from his position as Hon. President of the Prussian Academy of Arts.

There are twelve prominent Jewish artists from the beginning of emancipation till the present whose biography Strauss has greater detail to show the aspects of the artistic and cultural interplay between them and their Gentile surroundings. The names with Moritz Oppenheim (1800) who, while being in his style by the non-Jewish world, still remained closely attached to his Jewish milieu. It connects with Max Liebermann and other Jewish artists who lived in the turn of the century — Pissarro, Levitan, Ury — are subsequently and with much love and understanding the places on Jacob Epstein and his differently many non-British people reacted to his Jewishness with strong opposition and with deep admiration. And Strauss writes on Ben-Shan's "Moses" art with a humanistic and socialist message and his early endeavours to popular art education in the year to his identification with Jewish and other themes.

This book — an English edition of this in preparation — concludes an investigation of the possibilities of developing a more authentic Jewish art in Israel. In Orde's Biblical injunction "Thou shalt not make unto thee any graven images" may have its impact while an edifying influence is likely to be the levelling effect of the international artistic community. There it seems that at least two artists who painted numerous Biblical scenes were strongly influenced by Hellenistic and Graeco-Roman art, but had no inhibitions against including human figures and faces. Incidentally, the extreme progressive art of Dura Europos may well have influenced subsequent Christian painters following through manuscript illuminations.

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Tomorrow may be even worse than today

THE LIMITS TO GROWTH by D.H. Meadows, D.L. Meadows, J. Randers and W.W. Behrens. London, Earth Island Limited. 205 pp. £1.

THE DOOMSDAY SYNDROME by John Maddox. London, Macmillan VIII + 248 pp. price £2.95.

BREEDING OURSELVES TO DEATH by Laurence Lader. Foreword by Paul Ehrlich. N.Y., Ballantine, 115 pp. \$2.95.

Reviewed by Bryan Reuben

THE Club of Rome is an organization of individuals concerned, somewhat grandiosely, with "the predicament of mankind." "The Limits to Growth" is the report of a study carried out for them by a research team, led by Dr. Dennis Meadows, at Massachusetts Institute of Technology. It is a description, in non-technical language, of the construction and operation of a computer-based socio-economic model of the world.

The assumption underlying the model is that such things as population, pollution, industrial production and investment, and the consumption of irreplaceable natural resources are all interrelated in a fairly simple way. Population is determined by the birth and death rates, which in turn are affected by the level of medical care and public health and the availability of food. This last depends on the amount of arable land, of which the world supply is strictly limited, and so on.

Most of these measures of human activity have been increasing exponentially for many years. (If a population (or anything else) grows 2, 4, 8, 16, 32, 64... in successive years it is said to be growing exponentially.) By feeding in data on what happened between 1900 and 1970, the interrelationships can be established in theory and the model can then be used to predict the future up to the year 2100 on the basis of various scenarios devised by its authors.

The forecasts are gloomy, indeed. If present trends continue, population, food production and industrial output will increase exponentially until consumption of the world's irreplaceable resources (oil, coal, me-

als, etc.) forces a slowdown of industrial growth. Population will not continue to rise until diminished food supplies cause a major demographic crisis and sudden population decrease. If world resources are twice what they are currently believed to be, then industrial growth can continue for a few more years but then rising pollution causes a decline in food production with a consequent catastrophic increase in death rate. If pollution is controlled then growth continues until the limit of arable land is reached, after which point food per head declines and the population is decimated. Tackling the food problem merely leads to a further pollution crisis a few years later, and so on.

Any limited problem which we can solve is merely part of a larger problem which we cannot solve. Almost whatever happens, our descendants, if any exist, will be sadder, wiser and considerably poorer than we. The world can only be saved if, in the next 10 years, a series of unlikely and draconian measures are enforced simultaneously by world governments and mankind comes to see the folly of its ways.

The message of this book is not unprecedented. "Thou has polluted the land with thy whoredoms and thy wickedness," the Prophet Jeremiah said more than two millennia ago. Dr. Meadows prophesies are less felicitously phrased but have thus attracted a lot of attention because of the untitled computer is a modern prophet and all of its print-out is truth.

Its results in reality, however, are only as good as its data and programme. Is there any way, therefore, of assessing the validity of the "Limits to Growth" world model? Fortunately, there is. By its assumptions it is possible to run it backwards instead of forwards and thus to "forecast" the past. This has been accomplished recently by the Science Policy Research Unit at the University of Sussex, Brighton, England.

The results suggest that the model is decidedly suspect. For example, it depicts the 19th century as a time of catastrophic population decline, a conclusion notably at variance with that recorded by more conventional historical methods. If the computer programme is accurate, the 19th century population statistics, then the predicted disaster in the 21st century also disappears.



"The city is a special receptacle for storing and transmitting messages," Lewis Mumford, quoted with this illustration in "The Dimensions of Change," by Dan Fabun.

It would be wrong, in spite of this, to dismiss the work of Dr. Meadows as an elaborate hoax compounded of egotism and Schadenfreude. The world is finite and relationships do exist between the various human and natural activities, even if we do not know what they are. The term "the world economy" is more than a figure of speech, and even if we see Dr. Meadows as an inverted Dr. Pangloss, we cannot ignore the issues he raises.

Many of them, indeed, are discussed in "The Domesday Syndrome" in which John Maddox, editor of the highly respected scientific journal "Nature," takes issue with the extreme environmentalists and attempts to prove their forebodings are unfounded.

This is not an easy task. Where Dr. Meadows can declare grandly that pollution will engulf us all, Dr. Maddox is forced to ask what kinds of pollution present a problem. He then has to estimate the risks involved and to show that they are not serious. At any moment a critic can jump up and say: "But how can you be sure?" (which he cannot, but one has to rely on one's best judgement) or "But haven't you forgotten cadmium?" (or mercury or superoxide jet flights or whatever the currently fashionable issue may be).

As a consequence "The Domesday Syndrome" is somewhat defensive, rather disconnected and occasionally repetitive.

In spite of this, Dr. Maddox launches a strong and well-argued attack on pessimism. The rate of population growth in underdeveloped countries will drop to the level of developed countries whose birth rates are now declining, as soon as a woman knows that virtually all her children will reach maturity.

Increases in price will protect non-renewable resources as they become scarce, and they will be recycled or replaced as necessary. When oil runs out, there are tar sands; when the latter is depleted there is oil bearing shale to turn to. Nuclear power is inexhaustible and will become cheaper and more efficient.

Of course, there have been tragedies like the extermination of the blue whale, but there have also been triumphs like the elimination of London smog. DDT may present problems if used haphazardly but it has virtually eradicated malaria. Science and technology have done a good job in the past, and in the future the material world will remain in thrall to man's overwhelming resourcefulness and ingenuity.

In the same way that Dr. Meadows' forecasts of doom appeal to radicals who wish to see the whole of corrupt, decadent, 20th century society swept away and rebuilt nearer

to the heart's desire, Dr. Maddox's painstaking analysis of problems and their solutions will be welcomed by those who favour a piecemeal approach. Every problem must be assessed on its merits and resolved, preferably by market forces, but if not, then by direct action by a benevolent government.

Therein lies the rub. How many countries will be prepared to act for the good of the planet? The extermination of the blue whale was brought about not by the irresponsibility of all nations but by the greed of Russia and Japan. And when Dr. Maddox writes, "Luckily there is every reason to think that countries now developing will be able to emulate the prosperity of affluent countries without repeating their mistakes," he is guilty of facile optimism. The Brazilians, for example, are so desperate for industrial development that they recently invited any company troubled by anti-pollution laws at home to come and pollute Brazil instead.

Both the above books are important and readable contributions to the current debate on the environment. "Breeding ourselves to death," however, describes the work of the Hugh Moore Fund, a U.S. non-profit educational foundation, in its attempts to publicize population control.

Hugh Moore, joint founder of a giant company making disposable paper cups and therefore a major polluter in his own right, was the Fund's principal showman, salesman and financier. He ran adverts in the press, dined with presidents, made speeches and even took on the Catholic church. He was possibly a courageous and attractive figure, but this panegyric, written in an irritating journalistic style, gives no hint of it.

The book grossly oversimplifies the problem of population control, and anyone who was neither photographed alongside Moore nor employed by his foundation will find little to interest them in it.

All three writers see the future as being like the present only more so. Present trends, be they in population, pollution or production, are extrapolated smoothly into the 21st century. Surely the future cannot be so banal, so obvious. Surely there are some surprises left in the future as there were in the past. And we should not abandon praying for the Messiah merely because we are worried about the population problem in Jerusalem when He arrives.

Bryan Reuben is visiting the Hebrew University's Casali Institute of Applied Chemistry, on Sabbatical leave from the University of Surrey, England. His first book, "The Chemical Economy," written together with M.L. Bursill, is to be published shortly by Longmans.



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13 BLACK SPOTS

1. EILAT
The proximity of this major tourist town to the commercial harbour, the naval harbour and the oil terminal is a major planning blunder, which is producing continually worse effects. Pollution from tankers, from ship engines, and from cargo fall-out — like potash and phosphates — has already destroyed 70 per cent of Eilat's coral treasures. The balance of organic life in Eilat's sea is changing. The fish population is dwindling. The town is becoming ugly.

2. BEERSHEBA INDUSTRIAL ZONE
Beersheba, the "capital of the Negev," grew faster than its planners believed, so that the residential and heavy industrial areas are already edging each other closely. The Machteshim chemical complex, the Agan chemical factory, the Dead Sea Bromide plant and the stone crushing plants have given rise to numerous complaints about health hazards. The solution is to shift Beersheba's industry to the Dimona — Yerusham — Arad region.

3. ASHDOD AND ASHKELON BEACHES
The Eilat-Ashkelon oil pipeline has kept the beaches at these two southern coastal towns constantly threatened by oil pollution. Although beaches are oil-free on most days of the year, large slicks come in-shore periodically, making bathing impossible for some time. Some of the pollution is caused by tankers discharging their ballast as they approach the oil-port. Some of the pollution is caused by accidental discharge of crude oil during the loading process, despite the precautions taken by the pipeline staffs. Hitherto, the Transport Ministry removed tar from the beaches simply by ploughing it into the sand. But so much tar has been ploughed in, that the system will have to be abandoned as counter-productive.

4. ASHDOD INDUSTRY
Ashdod's industrial area, soon to become one of the largest in the country, was badly planned, so that the prevailing winds generally keep a pall of smoke over the booming port-city. The exhaust stacks from chemical and metal factories are building up pollution to serious levels, and the big electric power stations are badly sited too. The new Ashdod oil refinery, still in construction, promises that it will have special equipment to reduce pollution.

5. JERUSALEM'S OPEN SEWERS
The sewage from this country's capital, flowing down the mountain watershed in two directions, east and west, is polluting two historic brooks and two seas, the Mediterranean and the Dead Sea. The sewage courses turbidly down the wadi-beds of Nahal Sorek to the west and Nahal Kidron to the east. Country-dwellers along the routes of both massive open sewers have their health threatened. Where Nahal Kidron reaches the Dead Sea, a large number of the unique micro-organisms living in the salty waters have been killed off. The open sewers will remain until the capital's sewer built, the Ashdod sewer.

6. HIRIYA COMPOST PLANT
The Hiriya compost plant on the Golan site Ganot village has been allowed to operate without a licence by the authorities. It is a garbage dump from Tel Aviv, Ramat Gan, and other areas. Quantities of garbage are increasing and the plant cycle of garbage-to-compost has been delayed. Even after that link-up, only sewage from Tel Aviv's southern section will be diverted to the ponds, while the rest will continue to flow into the sea. The longest sewage pipe, 800 metres, has failed to keep the sewage at a safe distance from the shore, because of the prevailing currents, which were apparently not taken into account when the city fathers approved the scheme.

7. DAN AREA INDUSTRY
The Greater Tel Aviv area is surrounded by industries creeping over Tel Aviv, Be'er Sheva, Ramat Gan, Holon and other areas. A constant source of pollution and noise, the surrounding residential areas are being threatened. Industries being built in the Dan area, including a power station, which will add to the haze, characterizes the Dan area. The ground are fouled.

8. TEL AVIV BEACHES
The sea off Tel Aviv has become increasingly polluted during the last decade, till by now almost all the bathing beaches along a 10-km. stretch are closed. All of the city's huge quantity of sewage is piped into the sea, because the link-up to the sewage treatment ponds has been delayed. Even after that link-up, only sewage from Tel Aviv's southern section will be diverted to the ponds, while the rest will continue to flow into the sea. The longest sewage pipe, 800 metres, has failed to keep the sewage at a safe distance from the shore, because of the prevailing currents, which were apparently not taken into account when the city fathers approved the scheme.

9. HAIFA BAY
The bay between Haifa and Acre contains a dense concentration of industrial plants which pollute the air, the land and the sea. There are the oil refineries and their associated manufactures; the electric power stations; the Necker cement works; and scores of industrial plants of all sizes, which pour harmful wastes into the River Kishon or the sea. The regional council is waging a running battle with the Frutarom factory which produces chlorine gas. Necker is slowly adding equipment to trap dust particles.

10. THE THREATENED KINNERET
Lake Kinneret, this country's one and only body of fresh water, and its reservoir for the National Water Carrier, faces the potential threat of ecological extinction, unless preventive action is taken. The threat is caused by nitrates from the Hula Valley peat deposits, which enter the lake through the Upper Jordan; by uncontrolled use of fertilisers and pesticides; by discharge of waters from the numerous carp-ponds; and by vast quantities of human sewage from Safed, Kiryat Shmona and a score of kibbutzim and moshavim.

special conference on Man and his Environment in Stockholm last year, named June 5 Environment Day.

The Parliamentary Union conference, in which the parliamentarians of the world to that day to ecological issues, taking the Israel delegate, Knesset Member Asher Wallfish heads the Knesset Ecology Committee. The timing is appropriate because the First Fruits, is one of Judaism's major festivals.

The Jerusalem Post that, since his Commission, the public as well as the authorities have alert to environmental hazards than much damage has been done."

"The quality of life of today's Israelis, in all respects, has been threatened, and the natural balance has been upset. This is because as well as local authorities paid scant attention to supervision and control, during years of haphazard urban, industrial, and economic development."

The Post's Asher Wallfish pinpointed 13 black spots from Dan to Eilat, which are beset by pollution on the land and country side. They added a 14th pollution in large urban centres caused by diesel engines. Vehicles account for the pollutants in urban air.

WATER POLLUTION

The plain from Binyamina in the south, the quality of well water deteriorated in the past few years, health experts are worried. This is caused by the excessive use of fertilisers and pesticides in the drainage of sewage seepage from inhabited areas. The pollution of sea water, "The sea is somewhat more evident this is exploited, to make up for the National Water Carrier."

11. NAHAL HADERA
Huge quantities of noxious industrial wastes from the Haderi factory zone have turned this stream into a sewer. The paper mills are said to be the worst offender. But the Hadera stream has died in a way characteristic of the death of every other stream and river in this country: the Na'aman (near Acre), the Kishon (near Haifa), the Foleg and the Alexander (near Netanya), the Yarkon and the Ayalon (near Tel Aviv) and the Sorek (near Jerusalem).

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AFRICAN WOMEN DO-IT-THEMSELVES

By Helga Dudman

of the most important things I learned in Israel," says Martha Kigonyo, an unemployed Kenyan businesswoman, "was to appreciate raw materials." Kigonyo, manager of a sewing and unique fabric and a project — and the mother of Betty Shiloah — recently to Betty Shiloah and Jette Hogsbro of the Scandinavian International Development Authority, two handcraft experts on a tour of six countries.

Kigonyo is one of over 100 Kenyans who have attended the courses in handicrafts given at the Mt. Carmel Training Centre for Community Services in Haifa over the past ten years. In June 1967, and as Mrs. Shiloah recalled, "Martha refused to leave Israel when the war broke out."

Warmly accepted

Shiloah and Mrs. Hogsbro are exceptionally happy team. Hogsbro, whose Scandinavian background would make it point out, is an experienced and accepted friend of Africa, who spent nearly five years in her town-planner husband's teaching silk-screen courses on her own initiative, visited many developing countries to investigate handicraft potentials, and reported to Shiloah, "even speaks a bit Swahili."

Though she herself is Danish, Hogsbro was representing the body, SIDA, a non-profit organization which markets African handicrafts abroad. SIDA's "Afro-Art," a chain of shops in Europe which sell the finest and best-made handicrafts. It also sponsors participants at Israel's Mt. Carmel Centre.

The Scandinavian presence in Israel, remarkable in Africa: apparently, no sin to be found and blue-eyed provided government takes a strong stand against colonialism and racism. This, combined with the strong Scandinavian feeling for good design and honest crafts, makes a beautifully logical — at first glance surprising — basis for disinterested constructive contributions in handicrafts.

People connected with handicrafts, in any case, to be helpful persons," observed Betty Shiloah. "I'll never forget the young Dane, his wife and three little girls, who live in an isolated spot in Lesotho, running a rug, tapestry, and ceramics workshop sponsored by the International Labour Organization. It turned out that he and Jette lived in the same neighbourhood in Copenhagen."

When I spoke to Mrs. Shiloah in Tel Aviv, she was wearing a beautifully-cut dress in an understated dark-blue abstract print which any Israeli would be happy to have; it looked vaguely Scandinavian, also vaguely Maskit (where Mrs. Shiloah once worked). It turned out to have been bought "off the rack" at Maridadi Fabrics, the firm the Kenyan businesswoman quoted above.

"At the time Martha attended our handicrafts course in Haifa," Betty Shiloah told me, "she was a community-development worker teaching handicrafts. What she learned here was not technical skill — that is something the Africans have to a marvellous degree, and we have nothing to add there — but methods of adapting these skills to the needs of the modern market. That — and management." (It can come as a surprise to the cynical Israeli that efficient management, of all things, is something we are in a position to teach. Incidentally, the Foreign Ministry's Foreign Cooperation Division gets full marks for the planning of this two-woman tour — for instance, in the painstakingly prepared questionnaires sent from Jerusalem to all former Mt. Carmel students in Botswana, Ethiopia, Kenya, Lesotho, Swaziland, and Tanzania months before the two visitors arrived.)

After the course, when Martha returned to Kenya," continued Betty Shiloah, "she began to work for a silk-screen fabric printing project in a slum area, and employing 60 destitute women. It was established by the National Council of Christian Churches in Kenya, using Scandinavian technical instruction and guidance in design. Now she manages the whole project, with seven supervisors under her. All work is done by hand, and to perfection — and everybody adores Martha."

"Maridadi now makes hotel furnishings, and flourishes with Kenya's flourishing — and extremely well managed — tourist trade."

Or take the story of the "Swazi Flame" — which started with one woman and the humble potato. "She was from Swaziland, working as a dressmaker for white women in South Africa. One day her father wrote, 'Why don't you come home and do something for your own people instead?' She returned, and began a fabric-printing establishment in her own kitchen, with the carved potato — a primitive printing technique used by school-children."

"The product — very African, in tone — sold well, and today her turnover is \$7,500 a month. But she knows she can't expand on a potato basis, and she ought to turn to silk-screen. Jette would like to bring her to Kenya, where she can learn."

Instant sophistication

Then there is the banana leaf, which joins the potato in pointing up the moral running through the whole trip: that modest natural materials, used imaginatively, can make the instant leap to "sophistication" and become strong export products. While some of the younger generation in Africa, for obvious reasons, prefer plastics to traditional organic materials, appreciation of the non-synthetic comes at the other end of industrial and perhaps even political — development.

The banana leaf is now one of the materials used in "Bom-bolu Jewellery." The moving spirit here is not a Scandinavian, but a non-ugly young American.



Betty Shiloah (right) and Jette Hogsbro (next to her), together with Jane Kiino, President of Maendeleo ya Wakawani, the largest women's organization in Kenya, examine the work of a handcraft student in Nairobi.

can called Holland Mills who came to Kenya with the Peace Corps and now works in a slum of Mombassa (a Moslem area). He set up a workshop for 60 disabled men and women and taught them to make striking and highly marketable — jewelry out of banana leaves, seed pods, and the like.

"He is a wonderful boy from North Carolina," Mrs. Shiloah reports, "yes, a white man, and this is something nobody knows anything about. The best of it is that he has trained an African counter-part to take over when he leaves — a man I should like to bring over for our next course."

Everybody's favourite

Then there is Dorothy, who lives on Lamu Island — a dream of dreams, off the coast of Kenya, with no automobiles and no industrialization, and a very primitive Moslem population. Dorothy is a community development worker who teaches handicrafts, and attended the Haifa course in 1969. "She is such a beautiful girl, and became everybody's favourite — as well as the 'star' of a film we made that year about the Mt. Carmel Centre. We showed that film everywhere in Africa."

"Jette and I took Holland Mills along when we went to visit Dorothy; she told us that she uses handicrafts as a way of attracting the local women. 'Show them how to make dresses for their children,' she told us, 'and from there I lead in to hygiene and nutrition.' International note: Jette and I took Dorothy and Holland Mills to lunch in a little hotel run by a Dane and then Jette and Holland went swimming in the Indian Ocean."

Asked the inevitable question about the future of Israel's programme of African cooperation, Mrs. Shiloah answered, "We do have continuing economic ties, if

not political ones, with most of Africa. And in any case, we must try to make friends wherever possible."

That many Africans understand what is needed in their circumstances, and who is qualified to provide it, becomes perfectly apparent in a newspaper clipping from the Kenya "Daily Nation." In an interview with Mrs. Shiloah and Mrs. Hogsbro, columnist Barbara Kimenye presents the points of the project with a clarity that might be envied by many American and European newspapers. Her lead sentence reads, "There must be hundreds of Kenyans who have, at some time, been on a course at the Mt. Carmel International Training Centre for Community Services in Haifa, Israel," and the headline is: "They believe in giving what's wanted."

Fashion shows

On the other side of this newspaper clipping are some items which are just as revealing. Three photographs show some magnificent styles from three African fashion shows which took place in Nairobi recently, with some marvellous evening dresses and maxis and a man's brightly-printed tank-top vest. One of the designers was Holland Mills, the other two are African women. (Two shows were at the "African Heritage Gallery" the third at the Inter-Continental Hotel). The leap has here certainly been made to sophisticated appreciation of beautifully designed crafts — by the Africans themselves.

The local cookery column in the same issue of the "Daily Nation," incidentally, carried three recipes for Borscht, including Hungarian and Russian varieties. Next to it was an advertisement with the headline, "Are you and your car tired of bad service?" With cultural exchanges having come this far, the time seems to be ripe for an "Afro-Art shop" to open in Israel.

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Marketing with Martha



A GUEST whose business is diamonds told us, "If you really want a good investment, buy Persian carpets."

Like oil paintings or antique furniture, Persian rugs are home furnishings which are likely to increase in value with the years, if they are properly cared for.

What exactly is a Persian carpet? I put the question to one of Tel Aviv's leading carpet merchants, known simply as Asher, his family name. His family has been in the business "for 800 years," originally in Persia, and for the past 40 years in this country. Asher is owner of Bazar Carpets at 184 Dizengoff Street, and last week opened an impressive showroom in the passage at 100 Dizengoff.

A true Persian carpet has three essential characteristics Asher told me: it must come from the geographic area which was once the greater Persian Empire — not just Iran and Afghanistan and their environs, but also parts of the Soviet Union and Turkey. Israel is not considered part of the Persian-carpet area, and all those sold here are imported. Secondly, the carpet must be made of pure wool, usually sheep's wool, but possibly camel. And it must be handwoven, in which each thread is tied in a knot.

To tell a hand-made rug Asher's advice is to look closely among the threads for the "ties" or "knots" which characterize the weaving process. Machine-made carpets do not have these.

As carpets are meant to be walked on, the ties are stretched and strengthened. The carpet develops a gloss through use — which helps to make it more valuable than a brand-new one. It is common to see Asher's Bazar carpets out on the sidewalk on Dizengoff for the public to walk over.

Persian carpets differ according to regional peculiarities in climate and culture. Where the sheep get more water, for instance, their wool is softer. Different wools take colour dyes differently. Afghanistan carpets, for example, are known for a specific wine-red shade. As for cultural influence, Asher cites the Bach-

tiar tribe in the mountains of Iran: tribesmen with a mercenary warfare tradition, they make rugs in bright, bold colours and patterns. The quieter colours and elegant patterns characterize rug-making by the more settled villagers and townsmen of Iran.

The value of a Persian carpet depends upon quality of wool, originality and complexity of pattern and colour scheme, and tightness of weave. The thinner the thread and the closer the knots, the more valuable the rug. The value of a carpet does not necessarily depend on its age. In all periods, Persian carpets were made on higher or lower standards to suit demand. A high-quality old carpet is valuable provided it has been used properly and does not have worn spots or mends in it.

"But don't judge a carpet by the condition of the edging and the fringes," Asher says. "These are unimportant and can be replaced easily."

WHAT does a real Persian rug cost today? According to Asher, you can get an authentic carpet for as little as IL400 a square metre — or as much as IL10,000 for the same size. (Carpets made from baby lamb's wool or carpets with silk backing are especially costly.) A conventional good Persian carpet here today will run between IL600 and IL1,500 a square metre. But you cannot really speak of carpets in terms of bolts of cloth sold by the metre, Asher warns. Rather, they are comparable to original works of art. Prices are not fixed, and bargaining is customary.

How do you find a reliable place to buy a carpet? Asher's advice — with which I heartily concur — is to find a shop on the recommendation of a personal friend who is a satisfied customer. A lot depends on mutual trust between buyer and seller. There are professional valuers who will go with you when buying a carpet, but I do not know where to find one nor am I convinced that it is such a good idea (unless it is someone you know personally). If the assessor is a friend of a particular shopkeep-

er, he may be getting a cut of the price. If he is not friendly with him, he may underrate his carpets.

Right after the Six Day War, many Israelis went to Arab shops in East Jerusalem and Judea and Samaria to buy Oriental rugs at bargain prices. These bargains are no longer available, Asher tells me. He says Arab merchants are today getting their supplies through the same importers as Jewish merchants, and they have adjusted their price scales to those prevalent throughout Israel. The simple, handwoven Arab rugs sold in Jerusalem and the territories are not, by the way, in the same class as Persian carpets. They are a much cruder and cheaper commodity — popular in their own right, especially with tourists, but not a substitute for Oriental rugs.

WHAT is a Chinese carpet? In method of manufacture, it is basically the same as a Persian carpet. In style, it is different — most easily recognizable by larger areas of solid colour between the patterns, and designs which look "Chinese." They are heavier in weight, more difficult to care for, and require a more delicate "home culture," Asher says.

Picking an Oriental carpet is a matter of taste and harmony with the rest of the furniture. Oriental rugs go with any style of furniture, even ultra-modern, Asher says, and he points to illustrations in Scandinavian furniture journals. But different furnishings demand different types of rugs. A well-furnished living-room can take a Kirman carpet, which Central Europeans call "Kaiser carpets." Kashan is the most popular Persian carpet in the world today, and it is a classical, elegant style. So are Isfahan and Na'in carpets. More modern and informal homes take well to rustic styles — among them the bold Bachtiar and the Harmandan, Afshan, Shiraz, Afghan and Baluchistan.

I am sure that many people, myself included, have Persian carpets in their homes without even knowing their type or value. When I interviewed Asher, by chance, in my living room, he told me I have a Harmandan carpet, about 1.50x2m. worth today about IL1,500.

"But it is very dirty," he added. A bit embarrassed, I asked him the proper care formula for real Persian rugs. Contrary to popular practice, he asserts, heating carpets over the balcony rail with a hand-beater is not a good idea. It is not a good way to get them clean, and it damages the carpets. Vacuum cleaning is much better — or even sweeping with a straw broom. It is recommended to turn the carpet over once or twice a year and walk on it that way for a few days to allow the dust to come out from the underside.

Professional cleaning is advisable about once every two years. For a carpet the size of mine, this should cost about IL20, Asher said. It should be given to a place which does carpet washing "in the Persian way," not the European steam way. "The Persian way is to soak the carpet in a bath of water, then dry it in strong sunlight. Asher is very much opposed to the methods of home-cleaning companies: they are not for Persian rugs, he says. If you have wall-to-wall carpet you have no choice — "like bathing a sick man in bed," it's not the best way, but necessary.

In years gone by, many people in this country used to roll up their rugs and pack them away for the hot summer months. This is rarely done any more (who, because of vacuum cleaners or air-conditioning or just custom, I do not know). If you must pack away a Persian rug, Asher warns, do not let naphthalene moth balls touch the carpet. If you must use them, put them in a bag near the carpet not touching its surface.

Another hint on carpet use, Persian or machine-made: rotate the position of the carpet frequently, so that one end does not constantly get more wear than the other. In a living room, for instance, the end near the door gets the most wear.

WHY real Persian carpets at all — when machine-made reproductions cost less than half the price? (The most expensive machine-made, Persian-style carpets of Carmel Carpets retail for about IL225 a square metre.) A question like this makes an Oriental carpet merchant bristle. "Why real jewellery instead of costume jewels? Why an original work of art and not a reproduction? Why a live concert and not a recording?" It is a matter of "home culture," Asher insists.

There are more prosaic, economic reasons. A Persian carpet purchased today is likely to come, Asher predicts, He believes that the rise will be as much as 20 times over the current world population, and hence the demand, is on the increase. The supply is on the decline. For instance, is industrialization quickly which means the fewer people are attracted to traditional handwork occupations. Moreover, the progressive State has introduced laws restricting child labour: officially in Israel today, children under 16 are forbidden to work at carpet-making. Wool, too, is becoming more and more costly by the year.

A better investment than diamonds? Asher thinks so. "The middleman's commission on carpets is lower than in diamonds, for one thing. Diamonds rise in price with inflation. Carpets depend more on supply and demand."

Of course, not everyone has real Persian carpets — because of the price, or because of personal taste. With the picture on machine-made carpets — and the new popularly wall-to-wall carpeting — I deal separately.

Martha Meis

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A HOLIDAY FOR TIRED MUMS

IF there is anything more delightful than watching children happily at play, it is seeing their tired mothers enjoy a well-deserved and rarely-experienced holiday.

Thanks to the Council of Social Services in Jerusalem, a body composed of several volunteer organizations, 150 women whose only riches are their children are getting ten days off to relax, learn and just rest their feet.

The first group of 75 have just finished their vacation; the second gets theirs in June.

The Youth Recreation Centre, nestled amid the beautiful Jerusalem Forest, is the site of this special summer day-camp. It is equipped with a swimming pool, cafeteria, gymnastic facilities, hot showers and handcraft workshops.

Upon arrival, although tempted by a wide assortment of activities, one weary mother asked if she could just go to sleep. Hours later, in one of the dormitories, she was still dozing peacefully.

The women, ranging in age from 25 to 50, with over 1,000 children between them, make a token payment of only IL1 per day. These fortunate participants were selected by nurses at Infant Welfare Stations, social workers and members of the Council.

Lorries pick them up from special collection points at 8 a.m. and return them to their families eight hours later. In the meantime, their children are fed and cared for by friends, neighbours or specially-organized educational institutions.

Ruhamu Tsaur, a member of the Council and a coordinator of the project since it began three years

ago, has noticed that "the women come here dressed in their best, as if for a festival." As their shyness wears off, the mothers are as excited as schoolgirls. "I wish I knew how to swim," says an immigrant from Kurdistan, as she eyes the cool blue pool. "This is the first vacation I've ever had," grins another from Morocco. "If you have a room for my husband," she adds playfully, "he needs a rest too."

One mother, who says her most creative activity at home is darning her husband's socks, busily hummers nails into a blackboard and prepares to wind coloured thread around them to form the Star of David. "Isn't it good enough to hang in a museum?" she asks the others.

Experienced lecturers are brought in to give advice on child-rearing, home management, personal grooming and marital problems. "Their biggest difficulty," explains Mrs. Tsaur, "is that they don't know how to organize their lives. After ten days at camp, one of the mothers thanked us by saying 'You've taught me how to think by myself.'"

The respite not only improves the women's outlook and self-



esteem; it has the added dividend of changing some of their families. Returning from a day at the centre, one camper was surprised to find the house cleaned and the dinner prepared by her daughters who realized, in their mother's absence, the dimensions of her job.

The programme has proved so popular that it is to be expanded next year. It will also serve as a model for a five-day camp for Arab women from East Jerusalem, scheduled to begin this coming Sunday.

The IL80,000 budget is forthcoming from several sources, including the Municipality, the Ministry of Social Welfare, Hadassah, Wizo, Malben, the Working Women's Council and National Religious Women.

"We have to beg for the money every time," says Gila Bar-Ner, one of the directors. "But the smiles on the mothers' faces make all the hard work worth while."

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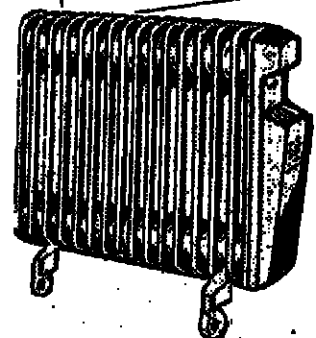
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Women must make a noise to get a fairer role in politics

says Shoshana Arbeli Almozlino

By LEA LEVAVI
Jerusalem Post Reporter

WHEN women cast their votes — or work for a political party — they should first make sure that party has a fair number of women on its Knesset list. And if it is not giving women representation, the women should start raising their voices. After all, the men are not going to fight the women's battle for them.

This was one of the points which Shoshana Arbeli Almozlino, Labour Party M.K. and Chairman of the Knesset Labour Committee, made when I asked her what should be done to improve female representation in the Knesset.

(There are at present only seven women Knesset members, and the maximum in the Knesset's history was only 12. The whole subject of women in politics has recently been stirred up, partially due to a study by Professor Shevach Weiss of Haifa University, showing that the Knesset is not the only place where women's participation in Israeli politics is declining.)

Mrs. Almozlino did put some of the blame on the political parties. Gahal, for instance, only has one woman Knesset member

(from Herut) though the Liberals had women on their own list before the merger. The N.R.P. also has only one woman in the Knesset and the Independent Liberals have none. As a long-time active Labour Party supporter, she stressed that the Labour Movement has always led the way in giving women opportunities — but even here, she freely admitted, all is not as it should be. "Mapai has two fewer women in this Knesset than in the Sixth. They appointed a committee to draw up the list and of course there were all kinds of pressure groups: immigrants, young people, those of Eastern origin, etc. Since the women didn't make noise, they lost two seats so that other groups could be satisfied."

This is the crux of the matter — for though Mrs. Almozlino thinks the parties should be called to task, she thinks the main responsibility must be placed on the women's shoulders. "After all, parties which have no women in the Knesset, or no more than a token number, do get women's votes. They have women working hard for them at election time. But why don't you ever hear these women complaining about the situation?"

Another problem is that women simply are not sufficiently interested in politics. "We can't go demand seats in the Knesset, or in the municipalities, or in party bodies if we aren't active in the party on the local level all year round. Just because we wear dresses is no reason for us to expect political power to be handed to us on a silver platter."

No more pioneers

Of course, she regrets the loss of that pioneering spirit which moved the women of a former generation to fight not only for their own rights but for major ideals. She herself was willing to give up the "quiet and respectable" life of a school teacher in Iraq to join the Jewish underground — and she has been politically active since coming to Israel in 1947. "The women today — like the youngsters in general — are mainly interested in professional and material success and in their own personal lives. It is a very sad and serious problem for the country."

As for the frequent charge that women's home responsibilities keep them out of politics — and out of many other activities — Mrs. Almozlino thinks the

woman who wants to be politically active can find a way. "It requires a more equitable division of labour around the house, which doesn't usually exist. But the woman who wants to be active in public life simply has to demand it. She has to tell her husband that, just as he wants to go out once or twice a week, she wants to have the same opportunity — and on those nights it will be his turn to take care of the children and to help around the house." Her own husband — who has been active in public life since his days in Hashomer Hatzair in Bulgaria — encourages her to be politically active.

"He could complain about being left alone three days a week while I'm at the Knesset. But he doesn't complain at all. There are still many men — and it doesn't seem to matter in the least where they came from — who think woman's place is in the home. It's up to the woman to change that."

She thinks the Women's Divisions of the parties, and the voluntary women's organizations, should do more to make women politically aware; perhaps through having more seminars, and



SHOSHANA ARBELI ALMOZLINO

By MADASSAH BAT-HAIM

INSPIRE a private vow to attend no more exhibitions of art by people I know on account of not knowing what to say to the artists, I am comforted by urgent family reasons. I saw the one displayed at the Tel Aviv Museum. Among the one hundred and fifty pictures and other objects are two — my daughter and I. It is my duty to go and see there, even if she has to raise me up to look at them. Not simply to look at them, but to a not-so-ladylike pick.

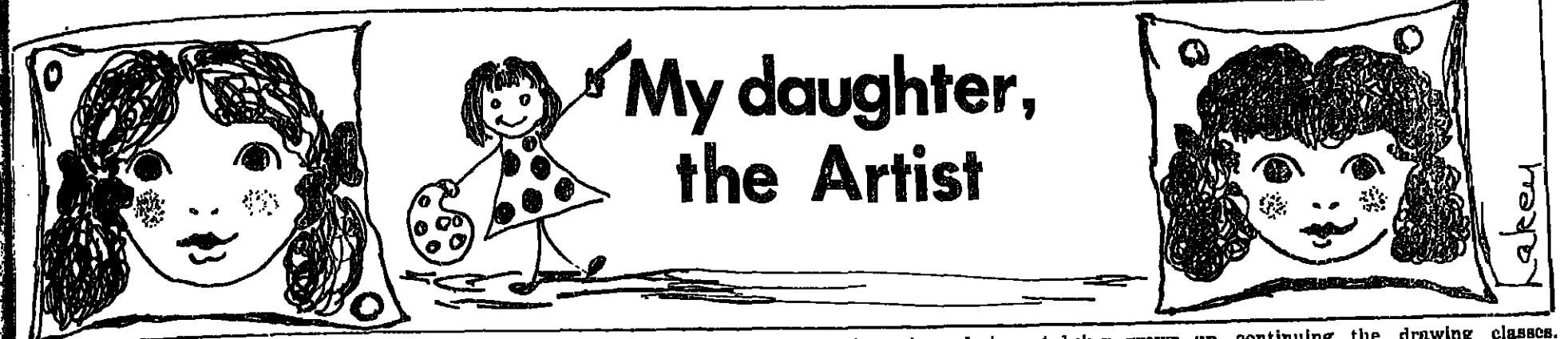
I asked Mrs. Almozlino what she hopes for in the next Knesset. She said, as far as female representation is concerned, "I don't know. My hopes rise too high, because in the United States, England and other Western countries the situation is about as bad. England, for instance, there are 25 women in Parliament out of 625 members. But I do hope the Labour Party will correct mistakes, and that women other parties will begin demanding what's coming to them."

They also have a certain slapdash quality, as if they were in a great hurry along with the rest of her homework, a not unexpected trait to anyone who has my daughter. One might say that if you've seen one, you've seen them all. I don't inspect them both very closely, note their position and acknowledge their improvement over last year's models. That is, they seem to me to be an improvement, because the features are not all squeezed up in one corner leaving the rest of the face blank. I have seen pictures which were presumed to be of normal people done by adult artists where the kind of distortion seems to have been a deliberate policy, so perhaps it would have been more artistic to have left them at their eleven-year-old stage — the one at which the grown-up famous painters seem to have stuck.

The rest of the show is very much like all the others I have seen with, on the whole, more acceptable pictures. Dogs and trees, of which there are many, like animals and not symbols of feverish dreams. No disembodied limbs float out of clouds or sprout from trees, which always embarrasses me because they are obviously frightfully significant of something and I am afraid to guess what.

Seeing some of the mothers I

know, I offer fulsome praise for their children's work and they kindly do the same for mine. We agree that the neatly formal still-work of paranoiacs, though one of life is surprising coming from one we all know to be a loud-mouthed bully. "Maybe he has another side to his character," says one charitable woman. See closer look at her. Maybe she's I am definitely in favour of elders.



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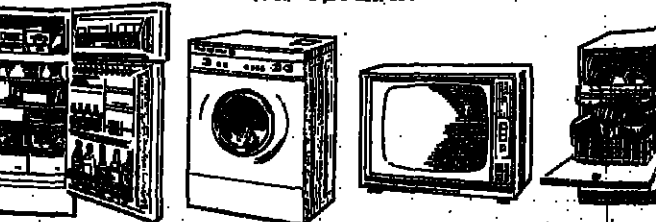
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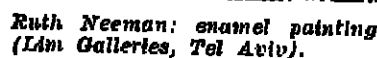
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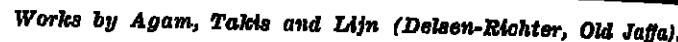
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Notes by Gil Goldfine

ILKON-WICHTER GALLERIES
Exhibitions devoted to contemporary trends by internationally accepted artists. This gallery a welcome addition to our scene. Housed in beautifully restored quarters at 1464, its inaugural show features kinetic and abstract art. Lilo, Slavit, Soto and Pol Henry, the main male, the pieces will bring the average viewer to the edge of his experience and a bona fide difficulty in assessing their artistic merit, for they are not the usual theatrical kinelies by our local practitioners. The total en- vironment is a carefully planned ser- ancy, with most visitors unable to resist touching and moving the sculp- tures. However, the viewer, coming from good to dull, TAKIS, with his confusions of the lot, uses electro- nics and light to create a series of audiovisual patterns of alignment. He uses and plumb-bobs, that bring us to the edge of our understanding, closer to our times. Catching the viewer as they silently rotate, cylindrical forms, draped copper wire by LILLIANE, are a study in the use of beautiful objects of silent con- tinuities. They are superior to her- before, in the use of the glass disc of liquid which revolves in a turbulent air two plexiglas spheres. The viewer is drawn to the sphere. AQAM is given special promi- nence with two large steel sculptures, but the viewer is drawn to the silver or gold. They are things we have seen before but an unusual, his- torical, and a study in the use of monumental proportions all at once. The viewer is drawn to the con- ceptive poetry that occupies a vari- ety of the floor of the gallery. SOTO's dangling plastic balls are poetically precarious and recall the work of the artist. SHAVET and BUEY show limited success. They do not measure up to the others. Ber- nardine conservative of the arts supply the contemporary bill of fare. (Delson- out Jaffa). 24 S. Main Art.

[illegible]

Mini Masters in Medieval Europe
(Kadman Numismatic Museum) -
Museum Ha'aretz, Ramat Aviv, Israel
GALLERY COLLECTION - Paint-
ings - Paintings of the native Israeli
and European artists. (Gallery
Modern Art, 4 Mazar Dagnin St., Old
Tel Aviv)
GALLERY 5 - Paintings and gra-
phics by Israeli artists including Si-
mon, Alizon, Khalil and Beerl. (Gat-
ner Museum, 100-101, Ramat Ha-
Nah, Tues. 10-4) 4-7
HOOZ ART GALLERY - Permanent
exhibit: Levonon, Frankel, Gutman,
and others. (Hooz Gallery,
1 Haashveon)
TALA NIVE-Clay supports by cera-
mists born in Klar Hlan and now
living in Israel. (Tala Nive, 100
GALLERY, 24 Gordon St., Tel Aviv 31)
PINCUS PINKAS- Paintings and
graphics. (Pincus Pinkas, 24
GALLERY, 24 Gordon St., Tel Aviv 31)
6 WOMEN - 6 TECHNIQUES-First
group show for this new gallery.
Paintings by: Gertner, Gertner,
Wolensberg, Lieberman, Nyshtrom,
Flann. (Young Gallery, 19 Fra-
shman St.)
YIPPEE SCHATT- Delightful works
by gifted Jerusalem watercolorist.
(Yodfat Gallery, 109 Dizengoff St.)
YIPPEE SCHATT - Paintings
(Yodfat Municipal Museum, 2
Struma St.)
JERUSALEM IN PICTURES-Group
show of 19th and 20th Century Art.
Choma U'Migdal St., Jerusalem
RIENDEVELD GALLERY - Gallery
collection of Israeli and European
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NEW DESIGNERS PAVILION FOR ISRAEL MUSEUM

Meir Ronnen

Jerusalem Post Art Editor

an American scientist and com-
puter expert, Max Palevsky, has
designed a new pavilion for design
by the Israel Museum, the first
permanent design pavilion in Asia.
It will be inaugurated tomorrow
evening by the Minister of Com-
merce and Industry, Haim Bar-Lev.
The pavilion, featuring, multi-purpose
exhibitions of materials and the develop-
ment of everyday items, Israeli
architecture and the use of the
computer in design are included in
the introductory exhibition. Bruno
Zevi, Enzo Mari, Ingo
Maurer, Maurice Mauger, Wilhelm Wagen-
feld, Marcel Breuer, Arne Jacobsen,
Gerrit Rietveld, Oscar Parelon,
and Charles Eames
are among the world's top designers
whose work is exhibited.

The Pavilion, which is named in honor of Sarah and Isidore Frank, Max Palevsky's parents, covers approximately 3,000 sq.ft. (100,000 sq. ft.), was planned by Mansueti and Noy to be completely "modern" and took almost two years to build. It was finished only this

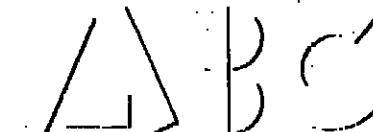
2. Palevsky is bringing to the exhibition dozens of friends and colleagues from among the leading designers of the world's leading design firms, among them Professor G. Posner, who will lecture on "Genesis of Design" next Sunday at the Museum. Palevsky also is the origin of the idea of a pavilion to Dr. Willem Sandberg, Director Emeritus of the Dutch Museum in Amsterdam and a laureate to the Israel Museum.

3. Advisor Ellsheva Yarchel, who is a member of the Academy of Sciences from, and a lecturer at the Academy's Department of

Design, hopes the new Design Pavilion will contribute to improving taste and design in Israel. A study room for the use of architects, designers and students is attached to the pavillon.

Most modern museums with design pavilions are content with didactic displays of historical content. Ellishev Yarchi says the Palevsky pavilion will present changing shows that will not only keep pace with today's design, but with trends that point to tomorrow's. Apart from some aspects of the opening show, history will take a back seat.

THE inaugural exhibit opening to-
morrow evening entitled "In-
troduction to design," is a cross-
section intended to show the de-
velopment of design and how it has
evolved and been applied in this
century. This is partly achieved by
concentrating on the work of Prof.
Wilhelm Wagenfeld, now of Stutt-
gart, one of the original surviving
students of the first Bauhaus classes



How to learn the ABC, a game designed by Italy's Bruno Munari from the Israel Museum show "Introduction to Design."

at Welmar.

A second aspect of the opening show is a demonstration of the role of commercial firms. The one chosen here is the famous Danese of Milan, which specializes in making the most everyday objects both efficient and beautiful. A Danese ashtray for instance, is a fine piece of sculpture. One of the Danese designers is Bruno Munari, whose delightful little book "Design As Art" has just become available here in a profusely illustrated Pelican pocket book. It is witty, intelligent and readable, it is a useful introduction to industrial

The next aspect of the opening show deals with some classic milestones in industrial design, like Marcel Breuer's pioneering tubular steel cantilever chair; the famous "Viennese coffee house" chair, of which thousands of millions have been made; the first stacking chair made by Olivetti's Lettera 22 typewriter.

Another part of the show dealt with the approach to problem-solving in design, dealing with, for instance, space saving; folding objects, or others designed for compactness. Then there are contemporary trends in design, like the current concern with prefabrication and modular units and things like bathroom and sanitary facilities cast in one continuous piece. There are also new answers to old needs, as playing new approaches and new materials. Typical example: the waterbed.

Special sections are devoted to illumination (few designers have ever managed to combine attractive forms with effective lighting) and to mini-size fittings. Of central interest is a computer which will

[illegible][illegible]

dancing. Feuerstein, in addition to his photo-chemie paintings, has a very polished series of photographs. Of the sculpture, the perpendicular rod of Plaster's truly sensuaria metal "Composition" pierces surrounding curves; and of Werner's spots, the black-painted couple (29). Like a sundered tree, is best. (Beit Hagafen.)

HAYIM NAIKOR — Look particularly at his couches. (Pashket Gallery.)
TUE May 31.

FANTASY IN JAPANESE ART — From Buddhism to Kabuki. (Tikotin Museum of Japanese Art.) TUE Jan.

ANNUAL ONENRAL EXHIBITION OF THE YOUNG ARTISTS ASSOCIATION — Municipal Theatre.
RINA ERSTEIN — Paintings. (Danya Gallery). Opening Sat., 6 p.m.

MOSHE TAMIR — "To Jerusalem," watercolours and illustrations. (Goldman Gallery). Opening Sat., 6 p.m.

N. RABSON — Oils. (Mahnman's Gallery). Opening Sat., 6 p.m.

CAESAREA

DEBORA SIMMONY — Oils (1960-1963). The earlier paintings, effective in both color and composition, as in "Black and White" and "Black and Telephone," still maintain their level. Since then, her evolution has followed a more linear course. Presently, and definitely, a colorist, she has striven to eliminate any hint of linear contours. Secondly, the overall impression of mellow sunlight expressed through a favorite yellow. Thus, one must look for the absence of any sharp, defined form do not suffer from being played down at the hands of color. The apogee of this is "Where is Everybody?" with its suggestion of a domesticity often typical of her work. Indeed, it is here that her work comes out than in the somewhat earlier "The Locked Golden Gate." The very competition "Oll Lamp" falls in the same category. She decided coloration, however, were produced coloration, since she has produced the same coloration in her blue and carpet design ("Rhapsody, Interior"); and blue almost imparting personality to the chairs. (Gallery of Modern Art). Till June 9.

EIN HOD
PLASTIC ART EXHIBITION. (The
Gallery).

ASHDOT YA'ACOV
JORDAN VALLEY ARTISTS — Ex-
hibition. (Uri & Rami Museum).

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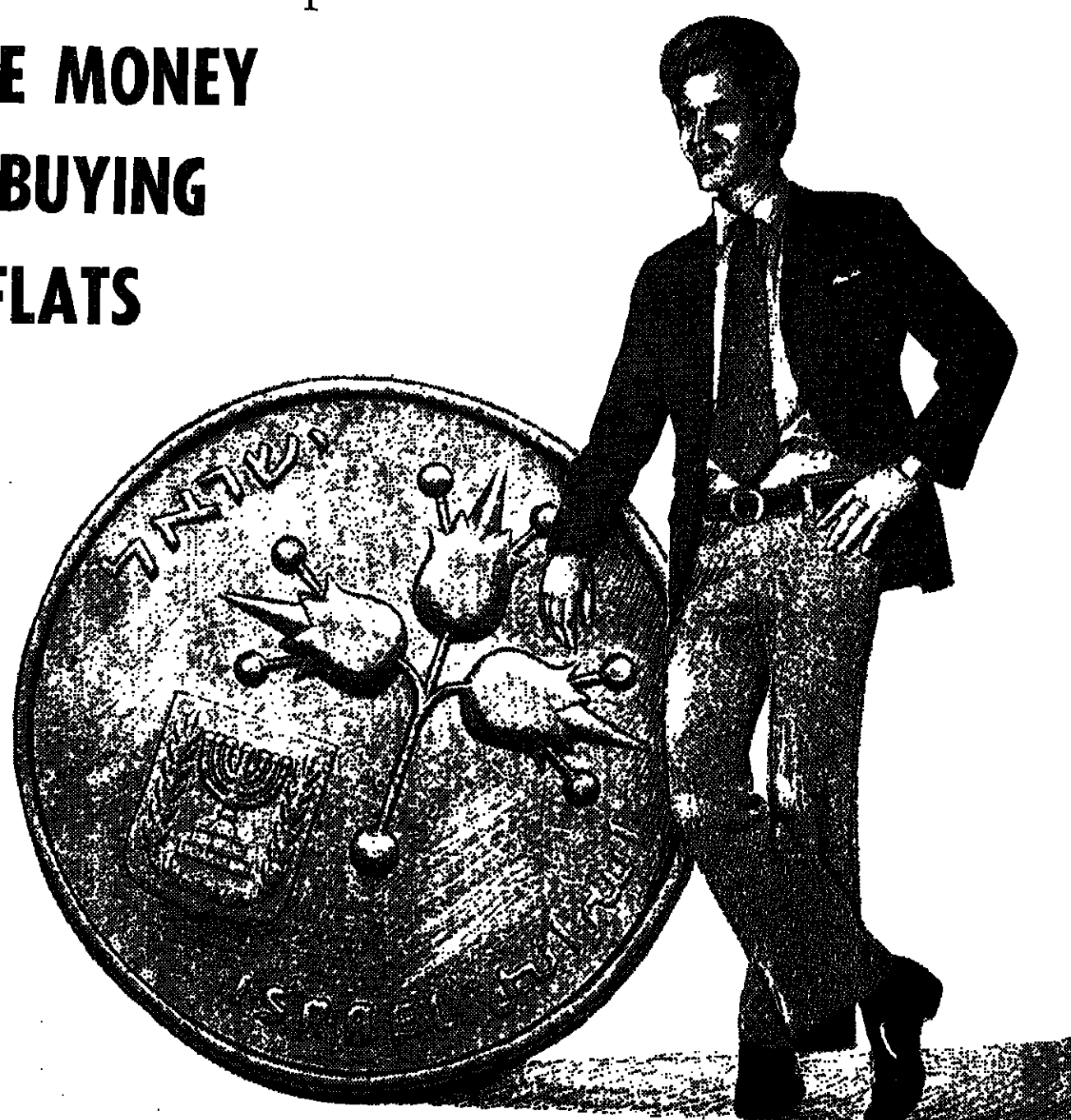
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theatre

by mendel kohansky

A dream, a pint and freedom

THE FREE MAN by Tom
Stoppard, translated by Ada Ben-
Nahum, set by Joe
Karl, costumes by Adina Reich.

ENTER a free man! George
Haley shouts happily as he
goes through the swinging doors
of the pub — the last frontier of
his freedom. George has just
been for good — as he does
once a week — the shackles
of his life, and is now a happy
man among his peers, relaxing
in a foaming half-pint in his
hand. The ten-shilling note he so
carefully threw on the counter to
pay for his pint was given him
this morning by his 19-year-old
daughter who is the sole support
of the family; George, a man well
into middle age, is by profession
a creator whose inventions will
soon start paying off to the
benefit of the rich and famous. He
is very keen on the latest
bit of his genius, an envelope
which can be gummed on both sides
and used twice.

Enter a Free Man, is a very
comedy about very sad
things a man arrested in his
life. George, and his wife
Edna, recognized her husband
as he is and devotes her
life to holding the family together.
George, like the child
he is, thus keeps the peace at
home and thus keeps the peace at
home. The daughter, who supports
the family by working at the
counter of a department
store, revolts against the state of
affairs at home; and in contrast
to her mother does her best to
live her most is that the
state of affairs is not unemploy-
ment compensation on the prin-
ciple that he is not unemployed;
the contrary, he is a very busy
man, turning out products of his
mind, such as the grand-
daddy clock which blows Rule
twice a day or the
gummed system which is meant
to enter his wife's plants when
she is making outside (why not
make a hole in the roof?)
his irreverent daughter.
In her own way, the daughter
is unsuccessful as the father.
The tender age she has had a
series of boyfriends, each a
bit on a white horse, each
going sour after a short
time. In the course of the play
the romance — and the
humiliation of all — ends in
a humiliating way. While at the
time her father's latest ven-
ture, the double-edged envelope,
comes to a bitter end after
a drinking companion plays a
joke on him.

The upheavals which afflicted
the Riley family over, the play
where it began, with every-
thing going on in the accustomed
but not before George has
his triumph: a storm breaks
and invention, the sprinkler,
goes to work splendidly, flood-
ing the whole house.

MURDER MISTAKEN by Janet
Green, at the Little English The-
atre, directed by Nellie Lenson,
designed by Sylvia Chetrit.

Tom Stoppard who, six years
ago, at the age of 30, caused
a sensation in England with his
play *Rosencrantz and Guilden-
stern Are Dead* is by now the
most famous writer in his country
and perhaps in the world. The
English Theatre is about to
present a most astonishing tour
of forces. It is about the two minor
characters from *Hamlet* who ap-
pear on the stage for a
short while only. Playing a little
part in the Bard, Stoppard ex-

panded those two inconsequential
characters to show what they were
doing when not on the stage, and
what they did was extremely
clever, resulting in brilliant dia-
logue.

Another Stoppard play, *The Real
Inspector Hound*, also a huge suc-
cess, was a joke played on stage
whodunits and on critics (the
play opens with a critic arriving
late at the theatre and, looking at
a corpse on the stage, he whispers
loudly to a colleague "has it start-
ed yet?").

Enter a Free Man, is, I am
afraid, a lesser product of Stop-
pard's pen. The subject — a man
living on his illusions — has been
quite overworked, in comedy as
well as in drama — as every reg-
ular theatre goer knows. Thus
the characters and the dialogue
are not as sharp as in other Stop-
pard plays and there is little of
that brilliant invention which is
the young playwright's hallmark.
Still, the comedy is sharp enough
to provide an evening of good
entertainment, especially since
Shmuel Bunim, an old hand at
comedy, and the entire Camer-
cote have done a fine job.

It is, of course, Avner Hiskiyahu,
the free man of the title, who
walks away with the show. The
part of the little man with grand
ideas of himself perfectly suits
his talents, and gives him a chance
to use the many comedy devices
in his arsenal, the mock-declama-
tory manner of speaking accom-
panied by theatrical gestures, the
quick collapse when someone
punctures his balloon, the mumble,
the thrown away line (Hiskiyahu
is, I believe, the only actor in
Israel who has mastered the art
of throwing away lines — achiev-
ing a comedy effect by de-
emphasizing especially funny re-
marks). The performance is mar-
red by the frequent use of his
well-known mannerisms such as
clearing his throat for comedy
effect, the futile gesture.

Edna Fiedel as George's long-
suffering wife successfully sub-
dues her temperamental to give a
quiet, sensitive performance;
Yossi Gruber is quite amusing as
the hero's caddish drinking com-
panion; Ora Shiryon has some
charmingly amusing moments as
the barfly; Dinah Limon as the
daughter did not convince me at
first but improved in the second
act; Asa Hanegbi does his suc-
cessful best as a semi-literate rep-
resentative of the glorious Royal
Navy; Nathan Cogan and Sergio
Michael are respectively the dis-
creet, understanding bartender
and the innocent stranger.

The action takes place in a set
designed with customary com-
petence by Joe Karl, and the
actors speak lines rendered into
smooth, fluent Hebrew by Ada
Ben-Nahum.

MURDER MISTAKEN by Janet
Green, at the Little English The-
atre, directed by Nellie Lenson,
designed by Sylvia Chetrit.

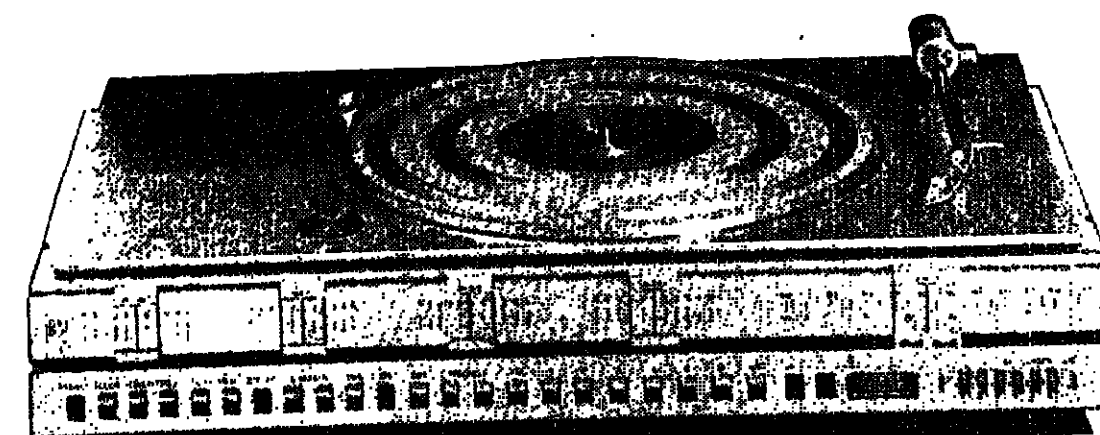
Another product of the
British playwright genius —
and a vastly inferior one, let me
say at the outset — is now being
shown by the amateur Little
English Theatre. Murder Mistaken
by Janet Green is one of those
things they don't do them so well
when they don't do them so well
— a murder mystery which will
remind you of all the murder
mysteries you ever saw or read
the (parodied thriller in Stoppard's
The Real Inspector Hound comes
to mind).



The unsuitable play suffers from
unsubtle staging in which every-
thing is laid on thick, as if direct-
ed to an audience of dimwits. Thus
Johnny Phillips, who plays the
handsome villain — and fills the
small, low set with his large frame
like a homicidal Gulliver in Lili-
put — rolls his eyes and speaks
put — rolls his eyes and speaks
through clenched teeth or employs
sneaky charm, and altogether
makes it quite clear from the
very beginning that he is a cad

capable of any low deed. In the
same spirit, Nehama Weinberg
employs the shuffling walk and
other time-honoured mannerisms
of the old servant.
On the other hand, Dawn Nadel
is a pleasant diversion with her
zesty playing of one of the well-
provided widows in the bad boy's
life. There is also Judith Horowitz
as the trusting widow who goes
down to her grave in the flames
of alcohol and cooking gas, Henry

Free man Avner Hiskiyahu
with Edna Fiedel as his
pampering wife and Dina
Limon as their disgruntled
daughter.
Nijk as the lawyer who is up to
the villain's low tricks, and
Frances Lewis as the sister from
Jamaica who turns out to be the
murderer's sticky wicket. A great
deal of fun is had by all of them.



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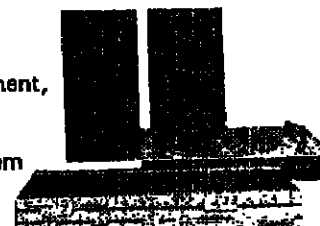
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(Steve Nelson)

The pleasure of the poor

television

by philip gillon

COMMUNION of Inquiry," the new programme inaugurated Monday night, got off to a good start; it promises to be most interesting and dramatic discussion programme we have seen. There is always something about a courtroom atmosphere, with the savage prosecution, the valiant defence counsel and the noble judge.

In subject under discussion: state lotteries should be abolished, was one about which he had so little room for argument. His sympathies were engaged on the side of the defence. Yehor, for the defence, Yehor, trying to deny the fact that it is a very difficult matter. He had great emphasis on the fact that most of the buyers of Payis Sport tickets are among the poorer strata of society, apparently believing that the right gamble should be an extra source of income for the poor. Naturally, he was not going to get property and share in the money to speculate that knowledge into vast fortunes, do not need to be their hopes of money-making to the tender mercies of the Payis machine or the 20 foot teams.

Having the pools or the Payis is a major pleasure of the poor. It was probably with this programme in mind that the government, who regulate the pools, should always be deprived of their deserved gains, arranged that the winner this week would be Elihu Vaknin, a junk dealer, and that he should scoop up his 10 children and 16 grandchildren.

This clever bit of timing upset Yehor's appeal. I would like to tell you how else Elihu had worked the trick of winning his young.

In the bad old days of rampant capitalism, a man could dream of moving from clogs to executive suite by practising the Puritan self-denying virtues of hard work, restricted consumption, and penny-by-penny saving. In these days of unrestricted taxation and inflation, some other possibility of leaping up the ladder is essential. Eli Zohar put it very well when he said that the public is prepared to pay a small tax on its dreams. The fact that part of the money goes to build hospitals and schools, and to encourage sport, gives the whole venture a gloss of virtue.

Incidentally, among his many fallacious arguments, prosecutor Yehor's worst error was suggesting that sport should not be a high priority on the nation's list. In the light of the appallingly low state of the national physique, with so many brilliant men dying prematurely from avoidable heart attacks, and so many young men unfit, sport should head the list. So I hope that nobody will be deterred from doing their patriotic duty, and that they will continue to speculate on the national health, as well as their own financial standing, improves.

The only really valid argument advanced by Mr. Yehor was that some people gamble more than they can afford each week. But, as the defence indicated, such gamblers would always find an outlet for their neurosis.

Congratulations go to all for the planning and execution of the programme, except to the people of Eilat and Ha'On, who voted in a way of which I do not approve. The venture had the added merit of moving at a fair pace, and finishing within an hour.

A VERY disturbing picture emerged from the discussion about the nation's health services, at least from the point of view of the patient. Dr. Padeh, Director of the "Exodus" (11.00 News, ARABIC: 6.30 News Headlines, 6.32 Sport, 7.17 Professor, 7.30 News and daily events).

THURSDAY
5.30 News Headlines, 5.31 Service Broadcast, 5.32 News Italy Town, 5.33 Sport for all, 5.34 The Name of the Game, 5.35 The Name of the Game, 5.36 Jerusalem News, 5.37 Jerusalem News, 5.38 Jerusalem News, 5.39 Jerusalem News, 5.40 Jerusalem News, 5.41 Jerusalem News, 5.42 Jerusalem News, 5.43 Jerusalem News, 5.44 Jerusalem News, 5.45 Jerusalem News, 5.46 Jerusalem News, 5.47 Jerusalem News, 5.48 Jerusalem News, 5.49 Jerusalem News, 5.50 Jerusalem News, 5.51 Jerusalem News, 5.52 Jerusalem News, 5.53 Jerusalem News, 5.54 Jerusalem News, 5.55 Jerusalem News, 5.56 Jerusalem News, 5.57 Jerusalem News, 5.58 Jerusalem News, 5.59 Jerusalem News, 5.60 Jerusalem News, 5.61 Jerusalem News, 5.62 Jerusalem News, 5.63 Jerusalem News, 5.64 Jerusalem News, 5.65 Jerusalem News, 5.66 Jerusalem News, 5.67 Jerusalem News, 5.68 Jerusalem News, 5.69 Jerusalem News, 5.70 Jerusalem News, 5.71 Jerusalem News, 5.72 Jerusalem News, 5.73 Jerusalem News, 5.74 Jerusalem News, 5.75 Jerusalem News, 5.76 Jerusalem 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The Israel National Opera
I Rikuy Allenby
Hansel & Gretel /
Russian and Rumanian
Dances
May 26, 8.30 p.m.
Tel Aviv

May 29
8.30 p.m.

9 p.m.

Thurs.,
May 31
8.30 p.m.

Zvi Eisenberg - Violin
(Hally Kaufman Hall)
Bach (Sonata in g-minor)
Op. 131, Hindemith:
Jazz - Mel Keller and
with the participation
Workshop (Leon and)
Conductor and arranger
Program includes: Dixie
jazz style.
"The Jerusalem String"
Asher Feldman, Albert
Rosenfeld

The concerts are organized in cooperation with the Sports Department of the Tel Aviv Municipality. The "Artists" series is organized by the Tel Aviv Municipality, the Tel Aviv Municipality, the Jewish People's Front, and the Newcomers from the U.S.S.R.

TICKETS FOR THE EVENTS:
Available at the Museum ticket office, 118, Dizengoff St.

VISITING HOURS: (both buildings)
Sunday, Monday, Wednesday, Thursday, 10 a.m. - 1 p.m.; 4-7 p.m.
Tuesday, Wednesday, 10 a.m. - 1 p.m.; 4-10 p.m.
Saturday: 7-10 p.m.

— Hilda Jonas-Kliesadt — Piano
 (Mory): Schumann: (Fairly Tale Pictures
 Sonata 1898).
 his Big Band — 15 piece orchestra,
 of Albert Pimentra from the Jazz
 Kathilde Recanal Auditorium).
 nents: Mel Keller
 Ireland, Swing and Israeli songs in
 Quartet" (Mally Kaufman Hall).
 Joffe, Alma Richter, Ar...

eration with the Culture Youth and Municipality. The 'New Immigrant Tel Aviv Museum' in cooperation with Jewish Agency and the Association of Artists and for concerts also at Union.

Day:

Thurs. : 10 a.m. - 2 p.m.

SPECIAL EXHIBIT
Femand Leger — composition with figure, 1924. Oil on canvas. Gift of Mr. Max Huggenroth Paris, in memory of

VISITING HOURS
Sun., Mon., Thurs.
Tues. 10 a.m. — 6 p.m.
Shrine of the Book
Museum 10 a.m. — 10 p.m.
Rockefeller 4 p.m. — 10 p.m.
Wed., May 30 — Jerusalem Day 10 a.m. — 6 p.m.
Free entrance 10 a.m. — 6 p.m.
Fri., Sat. 10 a.m. — 2 p.m.
Library: open Weekdays visiting hours.
Graphic Study Room: open: Sun., Mon., Wed., Thurs., Fri.
11 a.m. — 1 p.m. Tues. 4 p.m. — 8 p.m.

Be Our Sunday Guest

Dan Carmel Hotel invites you to its Sunday Buffet at the Rondo.

You will take in the breathtaking view of Haifa Bay at night... dine in an elegant atmosphere... and forget it's Sunday.

Help yourself to a mouth-watering variety of gourmet dishes at our rich buffet.

Be our guest... eat as much as you want at a fixed, sensible price of IL.25.20 + taxes.

Reservations for the Rondo Sunday Buffet: Tel. 04-862-
DAN CARMEL HOTEL, HAIFA

presents film documentaries

★ **A MAN CALLED WILLY BRANDT**

★ **SONNTAG IN EUROPA - BERLIN**

★ NEWSREEL

TELAVIV-B'NAI B'RITH HALL
THURSDAY, MAY 31, 1973, 8.00 p.m.

Tickets available at UNION, 118 Rehov Dizengoff, Tel Aviv.

Fee to cover expenses: ILL.

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